MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by J. Abresch, N. Y. C.

GEORGE A. WEDGE

Dean of the Institute of Musical Art of the Juilliard School of Music

20 CENTS

AUGUST, 1941

ALBERT COATES MARKS 35 YEARS AS A CONDUCTOR

on July 24 in a gala concert at Hollywood Bowl when Jan Kiepura, tenor, was soloist. Mr. Coates on July 26 was interviewed over NBC and discussed his work in broadcasting televised opera, presenting Russian opera, making recordings and giving opera performances in English.

Photo by Arthur R. Ishiguro

DR. PAUL ALTHOUSE,

center, Metropolitan Opera tenor, after he had returned to Bucknell University, which he forsook 31 years ago to enter singing, to receive the Mus.D. degree. Dr. Paul Stolz, left, chairman of the music department, and Dr. W. Owens, right, who was Dr. Althouse's instructor in chemistry, welcome him back.

"V" FOR VICTORY!

Ish-ti-Opi, American Indian baritone, Gertrude Lawrence, Luise Rainer and her Irish terrier raising the Victory Flag for the British War Relief quarters at Yarmouth, Mass. Ish-ti-Opi has been spending the summer at Cape Cod and appearing at the Cape Playhouse in Dennis with Miss Lawrence and Miss Rainer.

ENYA GONZALEZ, JAMES MELTON and MRS. LEILAND ATHERTON IRISH

at the Hollywood Bowl, where Miss Gonzalez and Mr. Melton were heard in Madame Butterfly to open the Bowl season. Mrs. Irish is chairman of the committee sponsoring the annual programs.

Reuben Lawson Photo

ROSE BAMPTON, left, and JOSEPHINE ANTOINE,

Metropolitan Opera sopranos, backstage at the Cincinnati Zoo Opera. Both are singing in the outdoor season there.

HENRIETTA SCHUMANN, pianist, and EUGENE GOOSSENS CONFER

when the conductor of the Cincinnati Symphony appeared as guest leader of the New York Philharmonic at the Lewisohn Stadium in New York. Miss Schumann will play as soloist under Mr. Goossens' baton with the Cincinnati Symphony on Feb. 27 and 28 in Cincinnati, when she will give what is believed to be the first performance of the Bach-Reger Variations and Fugue in the United States.

ELIZABETH CRAWFORD CONGRATULATED

after her July 23 broadcast as soloist with the NYA Symphony Orchestra in arias from Tannhäuser and Aida. Left to right: James Moore, a young listener from Claymount, Del.; William Neill, Miss Crawford's manager; Fritz Mahler, who conducted; Pauline Koner, dancer; Miss Crawford; Deems Taylor, a guest conductor on the program; and Marion Bauer, intermission commentator.

Larry Gordon Photo

JESSICA DRAGONETTE,

concert and radio soprano, who has become an air commuter this summer in order to fulfill engagements. Miss Dragonette is to be back in New York each week for her Saturday Night Serenade broadcasts.

CELEBRATING THEIR 10th WEDDING ANNIVERSARY,

Mr. and Mrs. Valentin Parera (Grace Moore), center, receive felicitations at their Connecticut farm from Lily Pons (left) and Gladys Swarthout.

MUSICAL COURIER

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Carmel Draws Pilgrims to 7th Bach Festival

California Mission Is Scene of Stirring Performances—Mass in B Minor, Mozart and English Scores Heard

By DR. MARTA M. MORGAN

CARMEL, CALIF.—The seventh annual Bach Festival came to a successful close July 28 with a magnificent performance of the B Minor Mass given in the historic Carmel Mission, a perfect setting for the inspiring music. As in the past, two performances of the Mass had to be given to accommodate the large audiences. Eight programs enlisted a chorus of approximately fifty voices, a 45-piece orchestra, and well-known soloists. Through the vision and untiring efforts of Dene Denny and Hazel Watrous, founders and directors of the annual festivals, the citizens of Carmel, a village of less than 3,000, have hit upon an ideal civic enterprise which is attracting national interest and recognition.

Gastone Usigli was musical director for the fourth consecutive season, and the effects of his dynamic personality and extraordinary ability were everywhere perceptible.

Trombones Sound Opening Motif

The week-long series of musical events formally opened when from the balcony of the Sunset Auditorium came the finely blended tones of four trom-

(*Please turn to page* 11)

Reginald Stewart Will Head Peabody

BALTIMORE, MD.—Reginald Stewart, internationally known concert pianist and conductor, has been appointed Director of the Peabody Conservatory of Music. In announcing Mr. Stewart's appointment, Dr. J. Hall Pleasants, president of the Peabody Board of Trustees, said:

"Because of differences with the Board of Trustees of the Peabody Institute as to question of policy, Mr. Otto Ortmann has resigned as Director of the Peabody Conservatory of Music as of Sept. 1, 1941.

"The Trustees are keenly conscious of the services rendered by Mr. Ortmann to the Conservatory over a period of many years and have accepted his resignation with regret. To succeed him the Trustees have appointed Mr. Reginald Stewart of Toronto, Canada. Mr. Stewart's outstanding success as a concert artist, distinguished career

(*Please turn to page* 4)

Throngs at Berkshire Festival Hear Luminous Performances

By ROSALYN KROKOVER

LENOX, MASS.—Perhaps the most tangible results from the Berkshire Music Center will be evidenced not when Serge Koussevitzky lowers his baton after the final bar and sends the cheering audience happily home, but when—perhaps this year, or the next, or the year after—the attending students begin to create and produce musical works that had their origin there.

The past seven seasons have demonstrated the success of the concerts themselves; and at the opening one of this season, a record-breaking crowd of over 7,000 cast defiance at threatening weather. But perhaps not enough attention has been paid to quiet work being done by the students and faculty of what may be termed one of the most brilliant study groups of this country's musical history.

As far as the general public is concerned, of course, the nine concerts presented in the Music Shed are the *raison d'être* of the festival. Because the music has to be arranged with the view to satisfying the greatest num-

(*Please turn to page* 14)

Chicago Opera Names Artists For Fall Series

Subscription Rates Are Lowered for 5-Week Season Opening Nov. 8—Revival of Daughter of Regiment

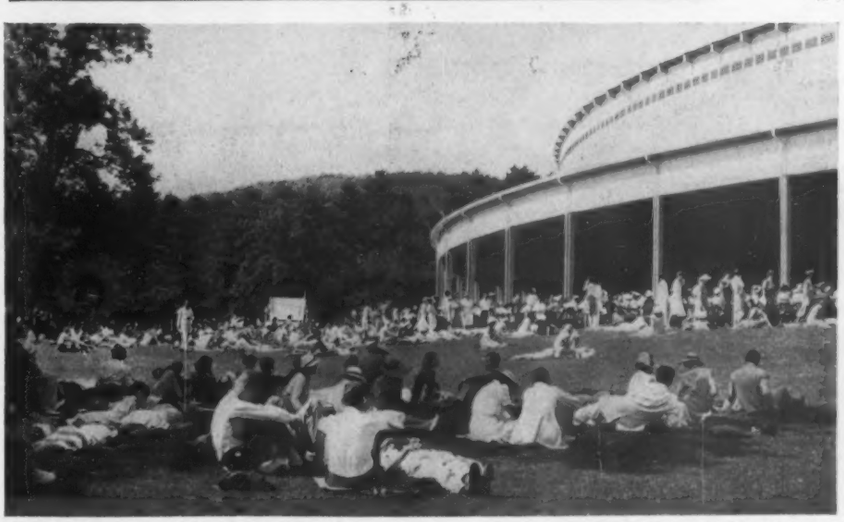
By RENE DEVRIES

CHICAGO.—The Chicago Opera Company's season, to open on Nov. 8, will continue for five weeks with performances on each Monday, Wednesday, Friday and Saturday night and Saturday afternoon at the Civic Opera House.

Fortune Gallo, newly appointed general manager, recently issued a statement informing opera-goers that the repertory "will be of outstanding significance, with greatly augmented artistic forces to give *éclat* to each presentation." The Friday night performances, given for the Board of Education, will be at popular prices. Other performances will range from $1.10 to $4.40, but those who subscribe in advance will be allotted a ten per cent discount.

Among the singers already secured are: Lily Pons, Grace Moore, Dusolina Gianinni, Vivian Della Chiesa, Helen Jepson, Mobley Lushanya, Irra Petina, Elisabeth Rethberg, Rose Bampton, Josephine Tuminia, Karin Branzell, Gladys Swarthout, Jussi Bjoerling, Richard Crooks, Frederick Jagel, Raoul Jobin, Charles Kullman, Jan Kiepura, Lauritz Melchior, James Melton, Giovanni Martinelli, Tito Schipa, Salvatore Baccaloni, Richard Bonelli, Norman Cordon, George Czaplicki, Virgilio Lazzari, Ezio Pinza, John Charles

(*Please turn to page* 12)



↑ **SOLOIST, CONDUCTOR, COMPOSER BOW** after performance by Gregor Piatigorsky (left) in the cello concerto of Paul Hindemith (right) under Serge Koussevitzky at the Berkshire Festival.

← **OUTSIDE THE MUSIC SHED** at the Berkshire Festival on Aug. 3. A part of the audience of some 9,700 listened from places on the lawn.

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August, 1941
Sixty-Second Year

and Gladys Swarthout.

Hollywood Bowl Hails Baton Parade

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau, Hollywood, Calif.

The Hollywood Bowl, after a colorful opening with Puccini's Madame Butterfly on July 8, continued with the customary tri-weekly concerts. John Charles Thomas appeared as soloist on July 10, introducing a dramatic new song for baritone and orchestra, I Hear America Call, with patriotic text by Bernard Grossman and music by Richard Hageman. He gave arias from Tannhäuser, Faust and Masked Ball with orchestra and a group of songs with Carroll Hollister at the piano. George Szell conducted the orchestra with competence in the Prelude to Wagner's Mastersingers, the Haydn G-major Symphony, (No. 13) and Johann Strauss' overture to The Bat.

Bruno Walter's concert of July 12 included Strauss' Death and Transfiguration, the Mozart G-Minor Symphony (K. 550), Debussy's Afternoon of a Faun and the Beethoven Fifth Symphony.

New Works Heard

In a program under the auspices of Metro-Goldwyn-Mayer Studios on July 15, with Nathaniel Finston conducting, principal applause went to Lionel Barrymore, appearing in a wheel-chair as the narrator in Prokofieff's Peter and the Wolf. The actor-composer returned to receive plaudits for an enjoyable presentation of his suite, Tableaux Russes. Finston gave the first Pacific Coast hearing of Weinberger's Legend of Sleepy Hollow, and attained a popular climax in Gershwin's Rhapsody in Blue, augmented to three pianos, played by Arthur Schutt, Earl Brent and Walter Ruick.

Artur Rubinstein won ovations for his pianism in the Brahms Second Concerto on July 17, playing a Chopin group as well. George Szell conducted a fine performance of Smetana's The Moldau and Weber's overture to Oberon.

Walter on July 18 conducted three Wagnerian excerpts, Dvorak's New World Symphony and three of his Slavonic Dances in honor of the Czech composer's centennial.

Kilenyi Soloist

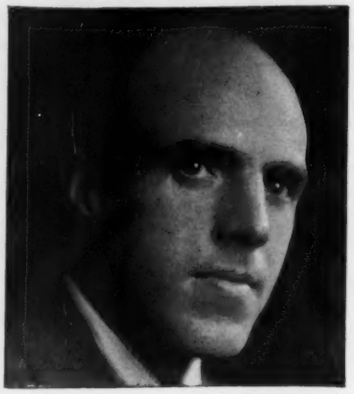
The second movie night was sponsored by Twentieth-Century-Fox Studios, under the competent leadership of Alfred Newman. Edward Kilenyi was piano soloist, making a favorable impression in his debut here in an effective performance of the Liszt E flat Concerto, a solo group and encores, played with enjoyable tone and interpretative finesse. A delightful first per-

(Continued on page 30)

SUMMERING IN CALIFORNIA.

Left to right, Suzanne Sten, singing in Rio Rita in San Francisco and Los Angeles; Lauritz Melchior, Metropolitan Opera tenor, and Mrs. ("Kleinchen") Melchior. Karl Laufkoetter managed to creep into the picture and is seen at the bottom.

Stewart Heads Peabody Conservatory



REGINALD STEWART

(Continued from page 3)

as an educator, and unique service in organizing and developing musical activities in the community in which he has lived, mark him as ideally qualified to head the Peabody Conservatory."

The Peabody Conservatory, one of the oldest in the country, has numbered among its directors musicians of international reputation, beginning with the late Asger Hamerik, Danish scholar and composer. He was succeeded by the late Harold Randolph, concert pianist, who received his entire musical education at the conservatory, which he later directed. Mr. Randolph at his death was succeeded by Otto Ortmann.

Mr. Stewart will continue his public appearances in other cities, including engagements with the New York Philharmonic, the Chicago Symphony and other leading American musical organizations, according to an announcement by Frederick R. Huber, manager of the Conservatory.

Mr. Stewart was born in Edinburgh, and received his early education in Britain, followed by studies in France and Canada in piano, organ and composition. He founded the Toronto Philharmonic Orchestra eight years ago, and has since been its permanent leader. He also formed the Bach Society in Toronto and inaugurated the Promenade Symphony Concerts, among the most popular in Canada. For ten years Mr. Stewart was teacher of piano and conducting at the Toronto Conservatory of Music and later adjudicator at music festivals throughout Canada. He has been invited to conduct the New York Philharmonic Orchestra at the Stadium, the London Symphony, the Detroit, the National and the NBC Symphony orchestras; has toured the United States, Great Britain and Canada as concert pianist, making his New York debut five years ago; and is the composer of many scores and orchestral transcriptions of works of Bach and Mendelssohn.

Court of Appeals Upholds AGMA Right to Injunction

ALBANY, N. Y.—The New York Court of Appeals on July 30 upheld the right of the American Guild of Musical Artists to an injunction restraining the American Federation of Musicians in prohibiting its own members from appearing with AGMA artists.

The Federation president, James C. Petrillo, had previously ordered AGMA members to join his union or be subjected to a boycott which would affect their appearances with symphony orchestras, radio groups and in all engagements where union musicians appeared.

The AGMA contended in previous legal actions that musical artists of the highest type should not be compelled to submit to such a ruling, and many prominent musicians appeared as witnesses at that time to support this plea.

Associate Judge John T. Loughran's prevailing opinion rejected the contention of Mr. Petrillo that the litigation involved a "labor dispute," thus leaving the court without jurisdiction to grant an injunction.

EDWIN McARTHUR and BENNY GOODMAN

rehearsing for their recent concert at Robin Hood Dell where the American conductor stepped in when Jose Iturbi withdrew and conducted the concert at which Mr. Goodman was soloist in Mozart's clarinet concerto. The latter also conducted his own sextet in a "swing" list.

Henry Weber Resigns Post with Chicago Opera

CHICAGO.—Henry Weber, who was artistic director of the Chicago Opera last season, has submitted his resignation to the board. Mr. Weber, who is musical director of Station WGN in this city, is widely known as a conductor.

Photo by Central Studios

LUCY MONROE RECEIVES CAP OF 42d. DIVISION

at the convention of Rainbow Division Veterans in Atlantic City from William Nevius, of Detroit, president. Miss Monroe is RCA-Victor's Director of American and Patriotic Music.

Down The South American Way

Colon Opera Novelties and First Visit Of Menuhin Stir Buenos Aires Public

By JORGE M. WHITE

BUENOS AIRES. — The Colon Opera season as usual holds great interest. An unusual feature was the performance of Verdi's Il Trovatore under the baton of Fritz Busch, which for many listeners proved a thrilling revelation. The cast included Zinka Milanov as Leonora in her first seasonal appearance; she stirred her hearers through the warmth, musicianship and feeling of her delivery. Owing to Bruna Castagna's sudden illness, Azucena was performed at short notice by Sara Cesar, who sang with tonal opulence and displayed eloquent acting.

In a later performance Mme. Castagna reappeared at the Colon after an absence of several years, scoring a great success with her dramatic delineation of the part and the beauty of her voice, which has acquired a new splendor. Victor Damiani in exceptionally fine fettle was a convincing Conte di Luna. Arthur Carron, a newcomer from the Metropolitan, projected his "tenore robusto" tones as Manrico and Giacomo Vaghi was a resonant Ferrando.

Sleeping Beauty Danced

The lengthy performance was completed with the local premiere of the ballet The Sleeping Beauty, with music by Tchaikovsky and plot by Petipa, based on the popular Perrault tale. Margarete Wallmann has created a beautiful choreography replete in imagination, grace of movement and romance.

Maria Ruanova's delicate art and refined technic were admired in the name part, sharing honors with Michel Borovski (the Prince) and the entire ballet corps. The gorgeous Benois settings and costumes exhibited a great variety of scenic display, and Juan José Castro was the inspiring orchestral leader.

The Barber

Rossini's Barber of Seville was given under the expert direction of Ferrucio Calusio with a cast which listed only two interpreters of the memorable performances of former seasons—Salvatore Baccaloni in one of his happiest characterizations as Bartolo, and Giacomo Vaghi as Basilio. However, Victor Damiani's Figaro was intelligently sung and acted; and Bruno Landi did some skilled singing as Almaviva. Hilde Reggiani's impersonation of Rosina is now familiar to North American audiences.

One of the high points of the performance was Dr. Otto Erhardt's stage management, which added a few nuances to the comedy.

Tsar Saltan Is Novelty

The subsequent performances of Rimsky-Korsakoff's Tsar Saltan were a delight to the sight and the ears. Gregor Fitelberg, conducting, brought out all the fascinating color and sparkle of the music. Carlo Piccinato's *"regie"* presented chorus groupings excellently proportioned in line and form, and Benois' sumptuous costumes and sets blended admirably with the character and sense of the music and the delightful Pushkin story.

Salvatore Baccaloni as the Tsar brought his unique character talents and vocal powers to the part. It was matched by Lidja Kinderman's sharp impersonation of Barbarija, magnificently sung and acted.

Lucila Wells, an emerging new Argentine soprano, presented a lovely picture as the Csarina Miltrisa. Isabel Marengo sang the Swan Princess' music with customary taste and finish, and Ema Brizzio and Maria Rubini presented outstanding impersonations of Miltrisa's naughty sisters. Carlos Rodriguez was the Prince Guidon, and the other roles were effectively performed by Rogelio Baldrich, Juan Zanin, Vittorio Bacciato, Angel Mattielo, Carlos Giusti, and Horacio Alisedo.

LILY DJANEL

sang the title role in Carmen at the Independence Gala at Buenos Aires, when the president of Argentina and the diplomatic corps were present. The performance was repeated two days later. The cast also included Raoul Jobin, Felipe Romito, Irene Jessner and Judith Hellwig. Mme. Djanel sang in the premiere there of Werther and took part in a concert of French music, directed by Albert Wolff before leaving for the opera season in Rio, where she sings leading roles.

For the closing scene Mme. Wallmann devised a choreography iridescent in color and full of picturesque animation. Angeles Ruanova was a mischievous gad-fly in the third act.

Menuhin Concerts Thronged

Yehudi Menuhin offered five recitals at the Colon in his Argentine bow, before crowded houses. This is to say much in this season, in which all free tickets have been abolished due to a municipal regulation. The opening program began with the Devil's Trill Sonata by Tartini-Kreisler and the Bach Sonata No. 1 in G minor, which disclosed the amazing technical mastery and refined sense of style of the newcomer. But it was in the Mendelsshon Concerto that Menuhin's art shone at its best.

The second concert opened with a dignified version of Beethoven's Sonata No. 7 in C minor, delivered with unfailing brilliancy of execution, and the Concerto No. 1 in D major by Paganini with a cadenza by Emil Sauret, a marvelous achievement. It was followed by the Poeme by Chausson and smaller works.

Besides three other recitals Menuhin gave a concert with orchestra conducted by Juan José Castro at the Grand Rex, the program listing Concertos by Paganini, Beethoven and Bach.

Another oustanding revelation of this season was the debut of Poldi Mildner, young pianist, who offered two concerts at the Politeama and a third one at the Cervantes Theatre. Her prodigious technical gifts and generous temperament were well in evidence.

Clotilde and Alexander Sakharoff, dancers, closed their successful series at the Odeon on June 17.

Toscanini Returns from Argentine

Arturo Toscanini, who conducted a series of concerts with the Colon Orchestra in Buenos Aires, returned to New York on July 31. He was accompanied by Mme. Toscanini. The trip was made by plane.

YEHUDI MENUHIN, GUIOMAR NOVAES and her husband, OCTAVIO PINTO, at the Pintos' home in Sao Paulo. The Brazilian pianist and her husband gave a reception for the violinist during his stay in Sao Paulo on his recent concert tour of South America. Mr. and Mrs. Menuhin returned to the United States on July 14.

Metropolitan Photo Service

FREDERICK JAGEL ON THE BOUNDING MAIN

aboard the SS. Argentina en route to Rio de Janeiro where the American tenor sings in 12 performances in the seven-week season, his fourth in South America. He returns by Clipper to fulfill another season with the San Francisco Opera.

Stravinsky and Beecham Conduct in Mexico City

MEXICO CITY, D. F.—Following the program with his Symphony Orchestra of Mexico on July 13, at the Palace of Fine Arts, Mexico City, Carlos Chavez relinquished the baton for the next two weeks to guest conductors, Igor Stravinsky and Sir Thomas Beecham.

The July 13 program consisted of a concert contraction by Chavez o' Gluck's Orfeo, Strauss' Don Quixote —both heard in Mexico for the first time—and Colin McPhee's Tabu Tabuhan, written after he had lived for several years on the Isle of Bali.

Mr. Stravinsky on July 18 and 20 presented a program of his works including Capriccio for piano and orchestra, with Salvador Ochoa as soloist, a Symphony, the Pulcinella Suite, and Divertimento.

Sir Thomas Beecham, who made his first appearances in Mexico conducting the orchestra on July 25 and 27, had chosen Weber's Overture to Oberon, Handel's The Faithful Shepherd arranged by himself, Mozart's Symphony No. 36 and Sibelius' First Symphony.

During the two weeks' interim, Mr. Chavez appeared for the first time in Chicago as guest conductor of the Chicago Symphony at Ravinia on July 22, 24, 26, and 27.

Resuming direction of the Symphony Orchestra of Mexico on Aug. 1, Mr. Chavez will continue the current orchestral series until Aug. 31. Robert Casadesus, pianist, will appear on Aug. 22 and 24, and Joseph Szigeti, violinist, on Aug. 29 and 31. In September two new series of concerts are scheduled: a popular series and another of concerts for children.

←

HELEN TRAUBEL,

Metropolitan Opera soprano, was guest artist on July 27 over the CBS network of 113 stations on The Pause That Refreshes program with Albert Spalding, master of ceremonies, and André Kostelanetz, conductor.

Photo by James Abresch

DORIS DOE,

Metropolitan Opera contralto, appeared at the International Society of Christian Endeavor in Atlantic City, July 8, where she sang with a chorus of 1,000, conducted by Homer Rodeheaver. From left to right, Dr. Daniel A. Poling, president of the society; Miss Doe; Governor Harold A. Stassen of Minnesota, who was the chief speaker, and Alvin C. Poffenberger, chairman of the convention.

'Pops' Delight Clevelanders

CLEVELAND.—The Cleveland Summer Music Society, headed by Edgar A. Hahn, scored a success financially and artistically with its Popular Concerts by 70 members of the Cleveland Orchestra under Rudolph Ringwall. A record attendance of 65,823 heard the twelve concerts in the garden setting of Public Auditorium. For next season a prolonged series has been assured to extend over five or six weeks.

Young Cleveland talent was given a golden opportunity to try its wings. Marian Matousek, graduate pupil of Beryl Rubinstein, played the second and third movement of the Rachmaninoff D minor Concerto commendably. Marjorie Phelps, runner up in the Metropolitan Opera auditions of the air, appeared on the same program as a fine product of Nevada van der Veer's vocal training. Eunice Podre, a pupil of Frances B. Kortheuer, gave a remarkable performance of the Tchaikovsky B flat minor Concerto.

Carroll Glenn in a return engagement displayed her fine talent in the Wieniawski D minor Concerto; a new piano team, Wittemore and Lowe, provided good entertainment. There was also the extraordinary harmonica virtuosity of Larry Adler, who ran the gamut from a Vivaldi Concerto to Ravel's Bolero, an astonishing feat. Margaret Speaks, soprano, won cheers.

Re-engagements for next season include, beside Mr. Adler, Margaret Speaks, Fray and Braggiotti, Carroll Glenn, Dr. Jerome Gross, surgeon-violinist, Eunice Podre, and Vivien and Evelyn (of the radio Hour of Charm).

In the light opera field, Handel Wadsworth is holding forth at Cain Park with highly successful performances of Bohemian Girl, Knickerbocker Holiday, Chocolate Soldier and Chimes of Normandy.

Under the direction of J. Noble Richards, recreation commissioner, 28 concerts are being presented at Edgewater, Gordon, Lincoln, Woodland Hills, Garfield and Brookside Parks. Choral organizations, nationality groups, ballets from the studios of Harris Hardy and Miss Lorna; the Karamu Dancers, the Mozart Glee Club, the Cafarelli Opera Company, Handel Wadsworth Chorus, the Nyegosh Serbian Choir directed by Charles de Harrack have been heard by thousands.

ROSA H. WIDDER

New ASCAP Music Terms Acceptable to Networks

After an absence of seven months, the way has been cleared for the restoration of ASCAP music to the NBC airways. Having previously signed a new agreement with MBS, directors of ASCAP met representatives of NBC and agreed upon terms. Only ratification by affiliates of NBC is necessary.

The blanket network commercial license fee has been increased from 2½ per cent to 2¾ per cent of net time sales, while the station blanket commercial license fee has been raised from 2 per cent to 2¼ per cent of net time sales.

Unlike the MBS contract, the agreement covers FM and short-wave broadcasting as well as standard domestic programs. Like that with MBS it runs until Dec. 31, 1949, and then will automatically be extended for a period not to exceed nine years, with the understanding that if ASCAP demands an increase which NBC is unwilling to pay, the matter will be submitted to arbitration. On NBC sustaining programs, ASCAP will receive $200 for each regular affiliate.

Szell to Be Guest Leader of New Friends Orchestra

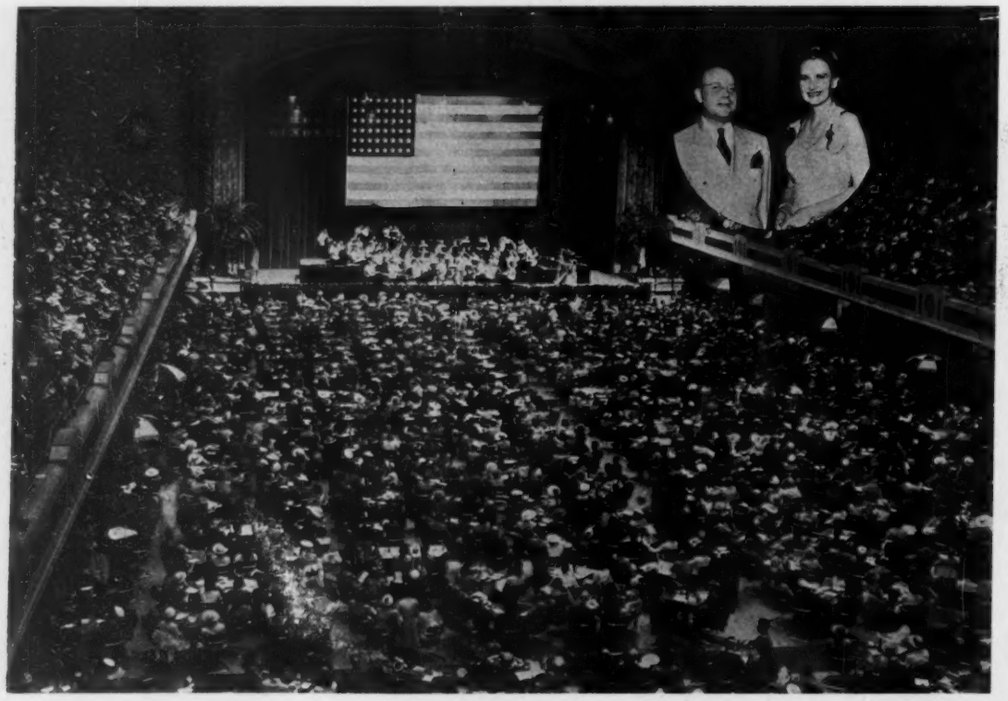
George Szell has been named guest conductor of the New Friends of Music Orchestra for next season by I. A. Hirschmann, founder. Fritz Stiedry continues as regular conductor. Mr. Hirschmann announced that the orchestra will move to Town Hall for its New York concerts and will tour New England, the Middle West and give five concerts in Canada.

Mr. Szell will conduct both in New York and on tour. Born in Budapest, he has taken out his first citizenship papers here. He made his debut as a conductor with the Berlin Philharmonic, then assisted Richard Strauss for two years at the Royal Opera House in that city. He was next engaged as conductor of the Strasbourg Municipal Opera, later conducted in Darmstadt, Düsseldorf and from 1924 to 1929 was conductor of the Berlin State Opera and Broadcasting Symphony Orchestra. In 1929, he became director of the German Opera House in Prague and of the Philharmonic Concerts there. He has made two conductorial tours to Australia, and guest appearances throughout Europe.

Mr. Szell in 1937 succeeded John Barbirolli as conductor of the Scottish Orchestra in Glasgow and was conductor of the Residentie Orchestra at The Hague. In the 1929-30 season he made his American bow as guest leader of the St. Louis Symphony. Last season he directed several concerts of the NBC Symphony, the Detroit Symphony and appeared at the Hollywood Bowl.

Frederic W. Ecker Is Elected Director of Steinway & Sons

The election of Frederic W. Ecker as director of Steinway & Sons was announced on July 24. Mr. Ecker, who is vice-president of the Metropolitan Life Insurance Company, will fill the vacancy on the Steinway board created by the death of Frederick A. Vietor. Mr. Ecker is also a trustee of the Excelsior Savings Bank and of the Children's Village at Dobbs Ferry.



MARGARET SPEAKS SINGS WITH THE CLEVELAND SUMMER ORCHESTRA

in one of its Pop Concerts in Public Auditorium. The soprano appeared under the baton of Rudolph Ringwall, conductor of the series (insert).

Photo by W. V. Todd, Cleveland Plain Dealer

Montreal Festival Brings Impressive Hearings

By DOUGLAS A. MACKINNON

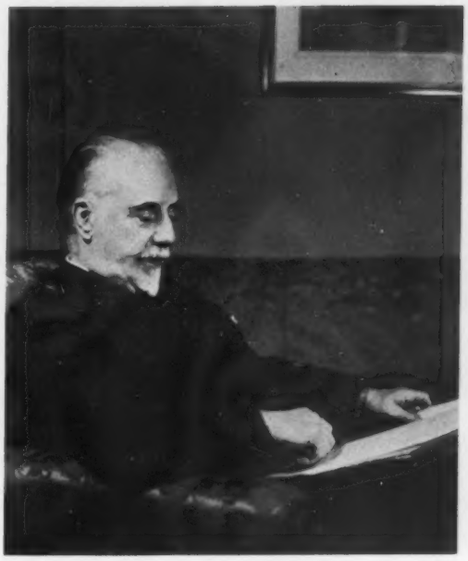
MONTREAL.—The Montreal Festival, for the first time under the baton of Sir Thomas Beecham, contributed another page to musical history. The outstanding works heard were the B minor Mass by Bach, Fauré's Requiem, Sibelius' Seventh Symphony, an all-Mozart program, and towering over all for eloquence and expressiveness, Elgar's oratorio The Dream of Gerontius.

The Montreal Festival is the virtuosic child of five busy years.

This year the festival was again held in the gothic Chapel of the College of St. Laurent in a community about eight miles west of Montreal, and reached by the Cote des Neiges, a fine highway that rises from the city in a sharp ascent. At the far end of the church a platform was extended to accommodate the orchestra of 75 and tiers of seats were raised for the chorus of 185. With extra chairs in the spacious aisles, there were places for approximately 1,150 auditors.

The Montreal Festival, under the presidency of Mme. Athanase David, has an ensemble made up of Montreal's French and English orchestras, welded by a common inspiration into a harmonious whole. Three choral organizations supply the vocal ensembles.

The festival opened with a Young People's Symphonic Matinee, rose to sublime heights three days later with Bach's Mass in B minor and after another day's interim presented a miscellaneous list. Outstanding was the Fauré Requiem in which Marcelle Dénya, soprano, and Benjamin De Loache, baritone, were the soloists with the Disciples of Massenet chorus. Excerpts from Handel's Messiah were also given, with William Hain, tenor, as soloist. The orchestral numbers included Boccherini's Symphony in C major, Sibelius' Seventh Symphony and Finlandia.



← SIR THOMAS BEECHAM

Photo by Ernest Nash

→ MARCELLE DENYA

Photo by De Bellis Studios

Dream of Gerontius Impresses

Elgar's Dream of Gerontius was a great musical experience. The mystery, the etherealness of Cardinal Newman's poem was exquisitely set by Elgar's music. The tenor, Mr. Hain, was moved by an intense fervor. Lilian Knowles' rich contralto, in a part with many ungrateful leaps, was unbelievably enhanced by the exceptional acoustics of the chapel. The orchestra played with tenderness, power and expressiveness. The Elgar Choir balanced it with such a reservoir of tone, such a love for what it was producing, that the capacity audience was deeply stirred.

After the intermission there was an inspired delineation of the Enigma Variations that had the audience shouting at the end. Sir Thomas repeated the tenth variation which, with all its trills, is a masterpiece of delicacy and humor.

Mozart Evening Delights

The festival ended in a burst of Mozartian brilliancy. The capacity of the chapel was taxed by the audience which assembled on a particularly humid evening. The program began with a vigorous singing of O Canada. Then came a dazzling reading of the Overture to the Magic Flute. This was followed by the Divertimento No. 2 in a virtuoso performance so sensitive, so amazing, that after a particularly fine feat by the violins the audience burst into applause, before the orchestra could proceed to the next movement. A gem among Mozart's sacred choral music is the Ave Verum, scarcely over three minutes in length. The Choir of the Disciples of Massenet sang it with a gentle rapture that grew to ecstasy. The audience begged for a repetition. Sir Thomas complied. The Symphony No. 35 in D major, the Agnus Dei from the Mass in C minor with the beautiful voice of the soprano Marcelle Dénya in the solo part, and the Jupiter Symphony (No. 41) were to have concluded an evening in which everyone found treasure. But there was an added number. The orchestra, thoroughly moist with perspiration, encored with the Adagio from the Divertimento No. 2, thus assuring that the minds of the audience would be left soaring in the clouds. The program ended in a patriotic note with a performance of Elgar's arrangement of God Save the King.

Douglas A. MacKinnon, who writes about the Montreal Festival in this article, is Musical Program Director of Station WQXR, New York.—EDITOR.

Lewisohn Stadium Series Has Gala Finale

Artur Rubinstein was hailed in his return to the Lewisohn Stadium as the final soloist at the conclusion of the current New York season on Aug. 13, by an audience of 16,000.

The last programs offered numerous soloists and presented several conductors as well as giving Stadium premieres to compositions.

Eugene Goossens, Alexander Smallens, Reginald Stewart, Efrem Kurtz, Andre Kostelanetz, and Hans Wilhelm Steinberg occupied the podium from July 8 to the closing date. All proved skillful batonists. . . .

Heard as soloists were Gregor Piatigorsky, musicianly cellist; Anne Brown, capable soprano, Oscar Levant, pianist and Edward Matthews, at the annual Gershwin Night; John Corigiano, able concertmaster of the orchestra; Ray Lev, adept pianist; Benny Goodman in the combined role of soloist and conductor; Yehudi Menuhin, eminent violinist; Jarmila Novotna, soprano and Charles Kullman, tenor, of the Metropoltan, in an all-Tchaikovsky program which included artistically sung excerpts from Pique Dame and Onegin, both in English; Lily Pons in good voice with Mr. Kostelanetz directing; Jascha Heifetz, notable violinist; Ania Dorfman, deft pianist and a bevy of pianists on Aug. 4 comprising Harold Bauer, Beveridge Webster, Charles Naegelé and Moshe Paranov augmented by Georges Barrere and Mr. Corigliano in a thoroughly musical Bach program.

Elizabeth Mitchell's transcription of a Bach prelude and fugue proved conventional at its premiere under Goossens who also offered the first hearing of a Solemn Melody by the late Sir Walford Davies both read with authority. The Eva Jessye Choir collaborated in the Gershwin program. Mr. Stewart, a sensitive musician, presented his own arrangement of Mendelssohn's E minor piano fugue and Alexander Mackenzie's pleasing Benedictus.

Mr. Kurtz had as a novelty William Walton's ironic and humorous comedy overture, Scapino. He also found an overture by Bruckner, written in 1863 and played it for the first time here. Frank La Forge numbers were included on Lily Pons' program and Mr. Steinberg dipped into unknown Glazounoff and Mendelssohn for his novelties. This conductor also presented the premiere of the Offenbach-Byrns Robinson Crusoe suite and Robert Russell Bennett's Symphony in D, a musical depiction of a baseball game between the Brooklyn Dodgers and the New York Giants.

Herman Adler was engaged to conduct starting Aug. 5; on Aug. 6 Helen Traubel, Metropolitan soprano, sang. Larry Adler, harmonica player and composer; and Efrem Zimbalist, violinist, were the soloists to come. Dean Dixon, who has led the NBC Symphony, was to be the last of the new conductors appearing on Aug. 10.

EFREM KURTZ

Helen Traubel was in opulent vocal form on Aug. 6 when Herman Adler led an all-Wagner program. The Metropolitan diva repeated the debut arias she had sung at the Stadium in 1925 when Rudolph Ganz conducted, Dich, Theure Halle and the Immolation Scene, with the Spring Song from Walküre as encore. With Coenraad V. Bos at the piano, Miss Traubel sang Träume and Schmerzen and two Spirituals, Deep River and Swing Low, Sweet Chariot. The voice, clear, rich and easily produced, won her an ovation. The preludes to the first and third acts of Meistersinger, overture to Tannhäuser, Siegfried Idyll and Entrance of the Gods into Valhalla were the other program numbers.

Philharmonic at Flushing Meadows with Joan Field Soloist

The first concert in Flushing Meadow Park amphitheatre on the site of the former World's Fair was given by the New York Philharmonic Symphony under Efrem Kurtz on the evening of July 26. It was the first time the Lewisohn Stadium orchestra had moved elsewhere since the founding of the series in 1918. Efrem Kurtz conducted, and Joan Field, young violinist, was heard in the Lalo Symphonie Espagnole. The orchestral program also included the Euryanthe Overture of Weber, Beethoven's Symphony No. 7 and Wagner's Rienzi Overture.

Robin Hood Dell Ends Brilliantly

Season Draws Sizeable Audiences—New President Elected

PHILADELPHIA.—The Robin Hood Dell concerts of the Philadelphia Orchestra players closed on Aug. 9 after a series of unusual success. Audiences remained large although there were some concerts interfered with by rain. C. David Hocker was the manager of the concerts.

It was announced that Henry McIlhenny, curator of decorative arts, Philadelphia Museum, had been named president of the series.

Final concerts were in charge of Saul Caston and Eugene Ormandy, with John Charles Thomas, baritone, Audrey Mildmay, soprano, and Larry Adler, harmonica, soloists.

An immense audience was on hand on July 29, to hear Jascha Heifetz give an inimitable performance of Brahms' Concerto. Pierre Monteux was the conductor, providing Mr. Heifetz with a sympathetic accompaniment. The violinist added Brahms' Hungarian Dance No. 7 and Wieniawski's Polonaise. The Franck Symphony, Weber's Jubel overture, and a Bach Passacaglia, were played with skill by the orchestra.

Two days later Brian Aherne gave recitations from The Merchant of Venice, Romeo and Juliet and Hamlet, with Monteux and the orchestra playing familiar items of musical Shakespeareana.

Menuhin Scores

Yehudi Menuhin was the soloist on July 15, in the Mendelssohn Concerto, Chausson's Poème, Saint-Saëns' Rondo Capriccioso and Bach's prelude in E for unaccompanied violin. The orchestra gave Mendelssohn's Fingal's Cave overture and the suite from Stravinsky's Firebird under the direction of Jose Iturbi, who on the previous eveing played and conducted the E flat major piano concerto of Liszt effectively and gave encores by Spanish composers.

Operas of both the grand and Gilbert and Sullivan varieties made up most of the program on July 18, with Muriel Dickson, soprano, John Dudley, tenor, both of the Metropolitan, as soloists and Mr. Iturbi conducting. The latter closed his series the next evening with a finely detailed reading of Brahms' Third Symphony, Ruth Hilde Somer, of this city was soloist, playing Mendelssohn's piano concerto in G minor with technical facility, and encores.

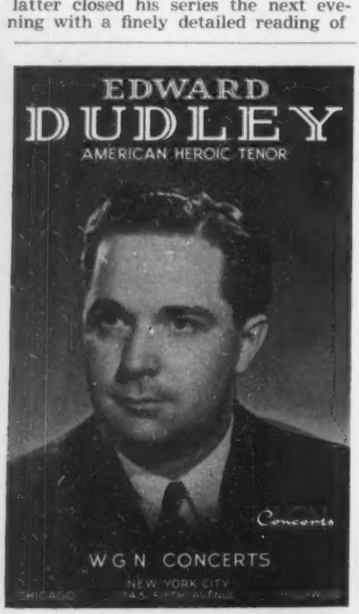
An all Tchaikovsky program on July 21 brought Charles O'Connell to the conductor's desk, for a week's stay.

Pons Is Soloist

Lily Pons drew a record crowd to hear appealing performances of Alabieff's The Nightingale, Bishop's Lo Here the Gentle Lark, Caro Nome and a trio of excerpts from The Daughter of the Regiment. André Kostelanetz conducted interesting readings of Goldmark's Sakuntala overture, Weinberger's Under the Spreading Chestnut Tree and Tchaikovsky's Francesca da Rimini.

An all-American program, with Lucy Monroe and James Melton as soloists, on July 24, proved interesting under Mr. O'Connell. He was again the director on the next evening, offering numbers by Bach, Debussy, Sibelius, and providing accompaniment for William Kapell, another young Philadelphia artist, in an artistic interpretation of the Beethoven Piano Concerto in C Minor.

E. D. S.



Philadelphia Inquirer Photo

← **YEHUDI MENUHIN REHEARSING**

for his recent appearance as soloist at Robin Hood Dell, Philadelphia, Jose Iturbi conducting, which drew 11,000 persons, nearly twice the seating capacity. He had just returned from a South American tour as Musical Good Will Ambassador.

EDITH MONTLACK

Edith Montlack Combines Work of Painter and Pianist

Known to the musical world as a pianist, Edith Montlack, who made her debut last season, is also an artist and active in other fields. Miss Montlack is vice president of the Biosophical Institute and associated also with the Inter-American Friendship Center. She is a member of the editorial board of the magazine, *Biosophical Review*. A water-color artist, she was awarded first prize last year in a nation-wide contest, by Mrs. Franklin D. Roosevelt.

Men Students Eager for Music Study at Juilliard

(Portrait on Cover)

A gradual but definite increase in interest in music on the part of men, whether they be 18 or 60 years old, is revealed in a study of the situation made by George A. Wedge, dean of the Institute of Musical Art of the Juilliard School of Music.

Mr. Wedge, who is also director of the Juilliard Summer School, now in its tenth year with a record enrollment of some 800 students, said that, although world conditions "have a great deal to do with this increase in masculine interest," he feels it is also due to the fact that the development of music education in the schools has resulted in an influence by children on their parents.

"Fathers see their children having fun with music and they want to try it out for themselves," said Mr. Wedge. "Musical, like all other, education is a process of training people to live. When a man feels that there is a lack in that training which can be overcome, he is apt to do something about it."

Music Study Popular

Mr. Wedge, himself a graduate of the Institute of Musical Art and author of several textbooks on ear training, sight-reading, harmony and other subjects, cited several instances to support his belief. He said that one mother told him she did not know what to do with her husband, who wanted to take piano lessons but could not afford them, since the couple had three children to educate. Several others dabbled with one instrument or another, but wanted to learn more, so that they would be able to enjoy ensemble playing with their friends. One father wanted to learn to play the flute so he could join the family ensemble of three sons and two daughtres who play various instruments; and his wife is a pianist. He said one man went to the Juilliard School to inquire about courses. He told Mr. Wedge his family had gone to spend the summer on a ranch and, after a 20-year lapse, he wanted to resume his musical education. Another older man commuted from Connecticut for piano lessons. Inquiries from men whose ages ranged from 18 to 60 showed an increase of seven per cent over two years ago.

Mr. Wedge, who gives courses in the theory, composition, ear training and keyboard harmony department during the school year, said that in the extension courses at the Institute last winter the same increase in male attendance was revealed in the departments of theory, violin, organ, piano, singing and even conducting.

"I have noticed this growing interest during the past several years," said Mr. Wedge. "It has been gradual but definite. A great many men abandoned music as children because they considered it 'sissy.' The old-fashioned pedagogical methods did nothing to stimulate their interest."

The Institute of Musical Art during the school year, offers programs of study including major and secondary music subjects leading to diplomas, music degrees and teachers' certificates.

Margaret Speaks
Soprano

MARGARET SPEAKS

Singing

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REINALD WERRENRATH

Werrenrath Teaching in Adirondacks

After his fifth consecutive engagement in the Summer Session at Peabody Conservatory of Music, Baltimore, Reinald Werrenrath is now located at his home at Chazy Lake, N. Y., in the Adirondacks, thirty miles from the Canadian border. Several of Mr. Werrenrath's pupils have accompanied him to the North Country, where he will remain until Sept. 13.

Having been for many seasons one of America's busiest singers, Mr. Werrenrath's commitments for the coming fall indicate that he is becoming one of the busiest teachers. With studios in Washington, D. C. (Mondays), Albany, N. Y. (Thursdays) and Kingston, N. Y. (Fridays), he devotes the remaining three days to his New York Studio in Carnegie Hall. In addition, he is Vocal Supervisor at National Park College, Washington, and the conductor of the Albany Mendelssohn Club at the first concert, Dec. 9.

When time permits, Mr. Werrenrath continues his lecture-recitals on American Song and Songs of the British Isles, as well as giving occasional concerts and song recitals.

Kindler Conducts NBC Orchestra

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., was guest conductor of the NBC Symphony on July 28. His own effective orchestral version of a Toccata by Frescobaldi, in scoring predominantly for strings, opened the concert. Later the orchestra played a Gluck-Mottl Suite of ballet airs and dances with lightsome accent, and then gave Enesco's Second Roumanian Rhapsody with lilting rhythmic verve. The audience was keenly responsive to the program of lighter music, given with authority and skill. The conductor was often recalled. N. E.

Bernard Herrimann Leads His Symphony with CBS Orchestra

A symphony by Bernard Herrmann, young American composer, was given its world premiere under the composer's direction with the Columbia Symphony Orchestra on July 27. The work proved to contain many musical ideas developed with modern harmonic and structural devices, and skill in orchestration. The audience reaction was enthusiastic. The Overture to Mozart's The Impresario opened the program. N. D.

Paderewski Mementos Shown In Steinway Hall Exhibit

An exhibition of intimate souvenirs of Paderewski, who died last month in New York, was opened on July 24 by Mme. Antonina Wilkonska-Paderewska, the composer's sister, at Steinway Hall, New York, to which more than 400 friends of the great musician were invited for a private showing.

The exhibition, including his drawing room and bedroom, with his furniture arranged as it was during the last days, will remain open from 10 a.m. to 4 p.m. except Saturdays and Sundays. Proceeds from admission charges will be presented to the Paderewski Testimonial Fund, Inc., which is co-operating with Refugees of England in establishing and equipping the Paderewski Hospital in Edinburgh, and is a joint sponsor of the showing with Mme. Wilkonska-Paderewska.

Included are a gold pen presented by the Polish people to him with which he signed the Treaty of Versailles; a gold watch with a chain of 75 symbolic hearts given by the Polish Army Veterans Association upon his 75th birthday; a Steinway Piano, a gift from Steinway & Sons with pages of music upon it turned to Polonaise in A Major by Chopin, the last piece he played; a bust of himself, by Tregor, executed during the last months of his life.

The exhibit also includes gold cuff links presented by the British Legion; an emblem of the Grand Cross of the Legion of Honor; a gold medal from Pope Pius XI; gold cigarette cases, cuff links, match boxes, and shirt cuffs worn by Mr. Paderewski at concerts.

In addition there are letters and resolutions of homage from President Roosevelt, State legislatures, diplomats, Army and Navy officials and civic bodies.

Asheville Concert Honors Paderewski's Memory

ASHEVILLE, N. C.—Under the direction of Mrs. Annie Sanford Donohoo, former director of the McComb School of Music and formerly holder of the chair of musical pedagogy at Brenau College, a Paderewski Memorial concert was given on July 25 at the Vanderbilt Hotel.

Ruth Ryan Guitierrez, pianist, played several numbers heard on Paderewski's programs and also included the late Polish composer-pianist's own Minuet in G. Leopoldo Guitierrez, South American baritone, presented Malotte's setting of the Lord's Prayer, Mrs. Donohoo's When the Roses in My Garden Open, Faure's Crucifiix, Schubert's Ave Maria and two Massenet songs and Vision fugitive from his Herodiade. Nancy Riedel, pianist pupil of Mrs. Donohoo, played Schumann's C minor concerto with Mrs. Guitierrez at the second piano.

The tribute of Leonard Liebling to Paderewski published in the Musical Courier was read by Mrs. Donohoo. Theodore E. Steinway's recorded tribute, made over WQXR, was heard.

Several young artists gave a musicale prior to the formal program. Participating were James Spirides, Clarence Briggs, Frank Roberts, Dorothy McCarter, Jane Flynn, Marie Young, Juanita Allen, Eugenia Ingram, William Cunningham, Jane Peck, Mary Frances Allen, Evelyn Roberts, Mary Jane Ingle, Paul Haifely, Carolyn Meroney, Betty Austin, Louise West, Shirley Austin, Helen Ingram, Doris Saunders, Iris Saunders and Robert Ingle.

MR. and MRS. J. RICHARD KEATING, left, following their recent marriage at Northampton, Mass. Mr. Keating, a Vermonter, is Field Representative of Community Concert Service. With the couple are Mr. and Mrs. Robert Ferguson, the former being Eastern Manager of Community Concert Service.

Photo by Eric Stahlberg

Many Soloists Named for Toronto Concerts

TORONTO.—Conductors and soloists for the remaining Promenade Concerts have been announced. Alexander Chuhaldin will occupy the podium on Aug. 21 with John Corigliano, concertmaster of the Stadium Concerts in New York as soloist. Edwin McArthur makes the first of two appearances on Aug. 28 with Jean Dickenson, Metropolitan Opera soprano, as soloist. On Sept. 4 Mr. McArthur will have Mona Paulee, mezzo-soprano, one of this year's winner's in the Metropolitan Opera Auditions of the Air, as soloist.

Sir Ernest MacMillan occupies the podium on Sept. 11 and 18. At the first concert Emma Boynet, pianist, will be soloist and at the second Thomas L. Thomas, baritone, will be heard.

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., who was guest leader here on July 10, conducts on Sept. 25 and Oct. 2. Rex Battle, pianist, will be soloist at the latter concert. The conductor for Oct. 9, the final program, has not been selected.

At the July 10 concert, Mobley Lushanya, soprano, sang the Pace, pace aria from La Forza del Destino, songs of Hageman, Frank Bridge and a traditional Indian song arranged by Homer Grunn. The American Indian soprano had to respond to many recalls. Her rich voice and dynamic art were greeted with enthusiasm and her delineation of the Verdi aria won especial acclaim.

Eleanor Steber, Metropolitan Opera soprano, was soloist at the July 17 concert which Charles O'Connell conducted. The young American soprano captivated her audience with her impressive work. Following her aria Miss Steber was a "victim" of a surprise as the orchestra burst into "Happy Birthday," in honor of her anniversary.

Incidentally, the soprano was heard in a special program here, by nearly 3,000 members of the Royal Canadian Air Force.

Jean Watson, Canadian contralto, was guest artist on Aug. 7 under the baton of Cesar Borré and James Melton, tenor, was soloist on Aug. 14.

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Lisi Federl — *Coloratura, Berlin Opera*	**Lisy Werner** — *Popular Contralto*
Theo Beets — *First Tenor, Lyon and Nice Operas*	**Hans Holt** — *Film Star*
Aldo Vanzo — *Baritone, Scala Milan*	**Heli Finkenzeler** — *Film Star*
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Festival At Jacob's Pillow Reviews Dance Art

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

LEE, MASS.—Like many other creations, Jacob's Pillow is a Shawn product. Originally it was a farm, deep in the woods of the Berkshires, where it quietly lay in bucolic innocence. One fine day Ted Shawn and a group of his pioneering male dancers came across it, gazed upon it, and went to work.

When the cataclysm subsided, the farm took new shape as a dance center where the Shawn group studied and prepared their repertoire. It is near Tanglewood and not distant from Bennington, Lee, and South Mountain.

This might account for the new developments there; Jacob's Pillow has evidently caught the festival "bug" together with the other places. For this year, besides serving as the Ballet Theatre workshop, it is the home of an International Dance Festival, under the direction of Anton Dolin and Alicia Markova.

To a certain extent, the routine followed at Jacob's Pillow resembles the proceedings at the Berkshire Music Center at Tanglewood. An eminent faculty, numbering among its members Ted Shawn, Anton Dolin, Alicia Markova, Antony Tudor and Seiko Sarina, holds lectures and demonstrations. The working day starts at eight o'clock in the morning, and thereafter two studios are in constant use. All students, numbering over fifty, are welcome to attend as many classes as they can manage.

Barn Studio Becomes Concert Hall

Every Friday the large barn studio is suddenly changed by the perspiring male students into a small concert hall (which is not nearly large enough, and crowds are turned away at every recital). On Saturday afternoon at 4:45 the recital is repeated, after which the barn casts off its Cinderella robes and again becomes an ordinary studio.

Much interest is centered on these concerts, for, besides being highly artistic, they possess fascinating historical value. Ruth St. Denis gave inimitably the very same program that started her off on her career some thirty years ago, and Ted Shawn programmed his famous Dance of Siva, which he has not presented for 13 years. Among the younger group, Lisa Parnova and Barton Mumaw, both dancers of distinction in their own, right, have joined forces and made their debut as a team on Aug. 8 and 9. Their concert included solos as well as duets. All of their duets were choreographed by Ted Shawn, with one exception created by Miss Parnova.

Another first performance was that of Seiko Sarina, a charming interpretor of Oriental dances on Aug. 1 and 2. This is her first visit to America in 8 years, and she plans to give many concerts in this countrv. She was assisted by Bill Skipper, a fiery dancer fresh from the Broadway musical, Panama Hattie, who appeared in a solo of his own.

Not least exciting were the many programs of pure ballet, presented by Dolin, Markova and Baronova. Boris Romanoff's Russian peasant dances were especially delightful as interpreted by Baronova and Dolin.

Much more is scheduled. On Aug. 15-16 the Ballet Theatre will give a concert, and on Aug. 22-23, Markova, Dolin and Paul Draper will share the program. Miriam Winslow and Foster Fitz-Simons will appear for the first time since their South American tour on Aug. 29-30. The closing event on Sept. 5-6 will be another gala event, with Markova, Dolin, St. Denis and Shawn all participating.

* * *

The Lewisohn Stadium Concerts in New York announced a three-day series by the Ballet Russe de Monte Carlo, for July 17, 18, and 19, the second appearance this summer of that group there. Unfortunately, due to the weather, there were just two full performances given, one on the 18th and the other on the 20th. Swan Lake, Petrouchka, and Prince Igor was the program performed both nights. Tamara Toumanova and Alexandra Danilova alternated in the principal roles of Swan Lake and Petrouchka, while the men soloists on both nights were Igor Youskevitch, Roland Guerard, Leonide Massine, Andre Egelvsky and Frederic Franklin. Franz Allers conducted all of the performances.

(*Please turn to opposite page*)

MIRIAM WINSLOW and FOSTER FITZ-SIMONS REHEARSE CHROMO

—an American dance which has been called the Currier & Ives satire on a simpler America. It was launched in this setting of New Hampshire neighbors and is now being shown in South America. One of the principles of these dancers has been to try out authentic American dances on corresponding types of audiences. So authentic was this one that when the dancers gave it as a benefit for the local Improvement League of Francestown, N. H., where their summer dance farm is located, their good neighbors did a little *dos à dos* to the tune of David Guion's Harmonica Player.

JAN VEEN IN MEXICO CITY

in front of the Palacio de Bellas Artes, with his Boston representative, Mrs. Katrine Hooper. Mr. Veen is presenting a series of dance recitals in Mexico City this summer.

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Miriam Winslow and Foster Fitz-Simons, the first dance emissaries of good-will to reach South America, were, not unnaturally, the first to arrive home. Their ship docked in New York harbor on Aug. 11. That the cultural exchange has already started is evidenced by the tremendous collection of music the dancers brought back with them to use for future programs.

The South American contemporary composers and critics were most generous with their co-operation, helping the young dancers to obtain much native source material in the form of records and notation.

Preparations are now being made for their early fall tour through this country. Their first performance will be on Aug. 29 at Jacob's Pillow.

* * *

Dr. Serge Koussevitzky has dancer Eric Hawkins teaching rhythm to his Tanglewood conducting classes.

Ballets Jooss Return

Ballets Jooss fans will be happy to hear that the company has returned to the United States with its artistic director, Frederick Cohen. Since the group left this country, in April, 1940, they have made a tour of all the South American countries, giving over three hundred performances. They will spend the summer in New York, preparing new ballets for their forthcoming transcontinental tour.

Jan Veen in Mexico City

During the month of July, Jan Veen presented a series of modern theatre dance recitals in Mexico City. The program includes the Boston dancer's newest suite, "Six Centuries of Spanish Painting," representing works by Goya, El Greco, Murillo, Velasquez, and others. Two satirical dances from his "Opera Season" suite are also being presented. Erika Thimey, Veen's partner will join him later.

Jacques Cartier Visits Hopis

Jacques Cartier is spending the summer with a tribe of Hopi Indians, as an adopted member, in Santa Fe, New Mexico. In this way he is able to gather first hand information for his ballet-narrative, Proud Heritage, which he is preparing for his Fall tour beginning in late September. Other ballet-narratives to be included on the program in his forthcoming tour are Grand Monarch and Son of Heaven.

* * *

Continuing the policy of presenting concert dancers to the smart Rainbow Room supper audiences, Jose Fernandez has been engaged to appear for six weeks starting on August 12. . . . Maria Gambarelli has just returned from her first transcontinental tour, and is happy to tell that interest in the dance in U. S. is definitely on the increase.

JOHN CARTER,
Metropolitan Opera tenor, sang as guest artist on The Pause That Refreshes on Aug. 3 over the Columbia Network.

American Ballet Touring in South America

Now touring South America, the American Ballet, under the management of Boosey & Hawkes, is not expected to return to the United States until December. Five performances, all sold-out, were given in Rio de Janeiro. Sao Paolo was the second stop and the first part of this month the ballet appears in Buenos Aires. After appearances in provinces of Argentine, the company goes to Santiago, Chile, and then will tour in Peru and Ecuador. The first two weeks will be spent at the Teatro de Colon in Bogota and the ballet then goes to the Teatro Municipal in Caracas. Central America and Mexico will probably see the ballet in November and the early part of December.

Lincoln Kirstein is director of the ballet of 36 dancers and 18 technicians and musicians. George Balanchine is leading choreographer and Emanuel Balaban director of the orchestra. Marie Jeanne, Marjorie Moore and Gisella Caccialanza are leading ballerinas and Lew Christiansen and William Dollar are both dancers and choreographers.

AT CARMEL, CALIF., BACH FESTIVAL.
Left to right, Ruth Terry Koechig, contralto soloist; Mrs. Gastone Usigli; Dene Denny, founder and managing director of the festivals; Alice Mock, soprano soloist; and Gastone Usigli, conductor of the programs.

Carmel Host to Pilgrim Throngs

(*Continued from page* 3)

bones playing a slow, solemn chorale.

The opening concert began auspiciously with a lively reading of the Overture in D Major and ended with an inspiring performance of the cantata, Shout for Joy, Ye Ransomed Band for soloists, chorus and orchestra. Alice Mock, soprano; Ruth Terry Koechig, contralto; Russell Horton, tenor; and Sten Englund, bass, sang their solo parts excellently. Another highlight of the opening concert was the performance of the A Major Sonata, skillfully played by Doris Ballard, violinist, and Ralph Linsley, pianist.

An interesting innovation of the festival this season was a program devoted to old English music and an all-Mozart concert. Two Fantasies for strings by Purcell, arias from Dido and Aeneas, a group of songs by Purcell, several madrigals and a Psalm by William Byrd were most effective. Soloists were Rachel Morton, soprano; Noel Sullivan, bass; Ruth Terry Koechig, contralto; Ross Worsley, bass; Russell Horton, tenor; Marcella Howard, soprano, and Julian Lieban, tenor. Most of these works were exquisitely orchestrated by Mr. Usigli. The gifted young violist, Jules Salkin, and Ralph Linsley, pianist, gave a fine performance of an Eccles Sonata and the concert concluded with the splendid playing of a Handel Concerto Grosso for oboe and orchestra with Merrill Remington, first oboist of the San Francisco Symphony Orchestra, as soloist.

The outstanding work presented on the all-Mozart program was the Concertante for violin, viola and orchestra, marvelously played by Miss Ballard, violinist, and Mr. Salkin, violist, and superbly accompanied by Mr. Usigli and the orchestra. In the D Minor piano concerto, Elena Guirola Hitchcock as soloist gave a technically accomplished and interesting performance, using the Beethoven cadenzas. Mozart's ingratiating Eine Kleine Nachtmusik and several operatic arias completed the program.

The Bach Magnificat, with Miss Mock, Genevieve Wiley, Miss Koechig, Mr. Horton, and Mr. Worsley as soloists, concluded the concert Saturday night, one of the most impressive of the festival. Violin soloist was Miriam Solovieff, whose playing of the E Major violin concerto was marked by impeccable technic, tonal beauty, and excellent musicianship. Beautiful ensemble playing distinguished the Bach concerto for four pianos and orchestra that featured Elena Guirola Hitchcock, Elinore Pell Sayre, Ralph Linsley, and Charles Fulkerson as soloists.

Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, gave two recitals and Alfred V. Frankenstein, music critic of the San Francisco Chronicle, and correspondent for the Musical Courier, lectured on Mozart and Bach's B Minor Mass.

After a week of performances and continual rehearsals, the festival chorus and orchestra were at their best in the B Minor Mass. Soloists were Miss Mock, soprano; Miss Koechig, contralto; Mr. Horton, tenor, and Mr. Englund, bass. Particularly beautiful were Miss Koechig's solos and the Et Resurrexit and Sanctus by the chorus.

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Chicagoans Flock to Ravinia Festival

(Continued from page 3)

Thomas and Lawrence Tibbett. Among the revivals announced is The Daughter of the Regiment with Lily Pons in the title role.

Robert Hall McCormick remains as chairman of the board of trustees; Chauncey McCormick as chairman of the board of governors; Abner J. Stillwell, treasurer; William D. Saltiel, secretary and William H. Stevenson, assistant to the board. The trustees are Hill Blackett, Robert F. Carr, L. Lewis Cohen, Barnett Faroll, Weymouth Kirkland, Chauncey McCormick, Robert Hall McCormick, Ira Nelson Morris, Fred A. Poor, Conrad Poppenhusen, Abner J. Stillwell, William Saltiel and Jason F. Whitney.

Beecham Opens Ravinia Festival

Sir Thomas Beecham came to Ravinia for the first time to conduct the opening two weeks of this year's festival and won the admiration of the patrons. Sir Thomas directed his very interesting programs with infinite care for nuance and a sweep that at times electrified listeners. Rudolph Firkusny scored a huge success in his Chicago bow by a brilliant performance of the none too ingratiating G minor Dvorak Piano Concerto, not heard here in sixty-five years. René LeRoy, flutist extraordinary, created a furore in the Mozart D major Concerto, where beauty of tone, unbelieveable breath control in long phrases and unfailing good taste provoked such spontaneous applause as to compel the artist to add an encore.

Malko Conducts

Nicolai Malko, who followed Sir Thomas, was the only conductor reengaged for this year's series and his previous success was more than duplicated at his four appearances. Though conductors at Ravinia have few rehearsals, Malko made the players subservient to his demands. At his first program the Russian conductor brought to first hearing Arne Oldberg's melodious Andante Cantabile. The Shostakovitch fifth symphony, never before played by the Chicago Symphony Orchestra, roused the public to demonstrations. Other interesting novelties, Prokofieff's Overture on Jewish Themes, two dances by the Polish composer, Moniuszko, the seldom heard Little Suite by Stravinsky and Musical Pictures from Rimsky-Korsakoff's Tsar Saltan, provided exciting moments. The Bacchanale from Tannhäuser in Malko's vivid reading created something of a sensation. Gitta Gradova's playing of the Rachmaninoff Rhapsody on a Paganini theme during the third week held vigor and dash.

Menuhin Soloist Under Chavez

Carlos Chavez took the Ravinia podium during the fourth week. Several of his own works were made known to us including his Sinfonia India, his transcription of the Buxtehude E minor Chaconne and two excerpts from his ballet, H. P.

Chavez, Latin in temperament, held us under his spell throughout his stunning performance of classics and moderns. His own music ennobles the characteristics of the Mexican race in an idiom easy to understand. Its clever instrumentation is matched by originality and erudition.

Yehudi Menuhin attracted enormous crowds for both of his solo appearances under the baton of Chavez. His playing of the Beethoven Concerto was more that of a great violinist of the classic age than of a virtuoso of the present generation. For his second appearance Menuhin exploited the Mendelssohn Concerto with a tone of exquisite beauty and excellent technic.

Grant Park Concerts

The Chicago Opera, Woman's Symphony, Jerzy Bojanowski, Chicago Philharmonic, Rico Marcelli, George Dasch, Walter Steindel, Henry Weber, Ennio Bolognini and Chicago Symphony orchestras provided musical treats during the opening weeks at Grant Park, whilst such bands as Cavallo's, Armin Hand's American Legion, A. F. Thaviu and Glenn Bainum regaled those who prefer to hear light compositions on hot evenings. The Bojanowski orchestra was chosen by Mayor Kelly to play a memorial concert for the late Paderewski and the event brought one of the largest audiences of the season. The popular leader of the Wisconsin Symphony included an orchestral arrangement of Paderewski's Minuet on his program at Grant Park. Another favorite, Rudolph Ganz, led both the Chicago Opera and Woman's Symphony orchestras with his usual mastery. Not enough encomiums have been given Richard Czerwonky, founder and conductor of the Chicago Philharmonic Orchestra, for he is an outstanding interpreter of the classics and the moderns. Leroy Shield, musical director of NBC, and Henry Weber, who holds the same post with WGN, directed several concerts with virtuosity. Among the star soloists heard were Ada Belle Files, Henry Thompson, Marie Therese Gallagher, Vivian Della Chiesa, J. Charles Gilbert, Mark Love, Lucille Meusel, Paula Knight, Wilbert Tabert, Richard Gordon, Mona Bradford, and Valdine Condé, the last a 12-year-old pianist.

G. Nelidoff Photo

HENRY WEBER

is becoming an expert air traveler. Recently he flew into New York, remained two days, then sped on to Baltimore to conduct rehearsals of Rigoletto, presented under his baton by the Baltimore Civic Opera. He flew to Chicago for his Saturday night program over WGN, boarded a plane for the Baltimore opera performance, and later flew back to Chicago.

KARL KRUEGER,

conductor of the Kansas City Philharmonic Orchestra, on a recent visit to Chicago, dropped in at the studios of Station WGN to renew old acquaintances. He is shown greeting Marion Claire, soprano of the Chicagoland Hour, who sang July 29 in the Washington Park Summer Concerts in Milwaukee.

Illinois WPA Symphony Orchestra

The Illinois WPA Symphony Orchestra's weekly concerts at Wilmette Amphitheatre and at the University of Chicago's Hutchinson Court are under the direction of the Cuban pianist-conductor, José Echaniz. Among the guest soloists was Naomi Cook, who since her debut with the Chicago Opera Company, has grown in vocal stature as revealed in Voi lo sapete and Ritorna Vincitor, with The Last Rose of Summer as an encore. Echaniz is as brilliant at the conductor's stand as he is at the keyboard.

American Conservatory Faculty Concerts

Rudolph Reuter played Brahms' intermezzos Nos. 1, 2 and 3 and Rhapsody No. 1 as an opening group in his annual summer recital in the American Conservatory series. Kimball Hall was overcrowded and many refused admission. Reuter's interpretations are the acme of good taste.

Mae Doelling Schmidt performed her own Rugged Landscape and C major Etude, with telling effect at the second Conservatory recital.

The third program was furnished by Heniot Levy, pianist, and Lois Colburn Bichl, cellist. Mr. Levy's playing of the lengthy Brahms sonata was of such commanding force that the audience called for two encores. Mr. Levy's Quintet No. 2 for piano and strings proved a work sufficiently modern to be called new and yet classical in its mellifluous lines.

Chicago Musical College Faculty Recitals

Daniel Ericourt, pianist, and Leon Sametini, violinist, joined forces and provided a sonata recital of uncommon excellence when they played Mozart and Fauré sonatas with fine unity and technical brilliance.

Chicago composers have an ardent champion in Naomi Cook, who generously devoted the bigger part of her recital to songs by Galajikian, Logan-Downing, Jorgensen, Logan, Sifler, Max Wald, Rudolph Ganz, Yale-Smith, Freer, Hilda Engel, Tetter and La Salle. In these as well as the Ritorna Vincitor and Patria Mia arias from Aida, Mrs. Cook earned salvos of applause.

Rudolph Ganz and Mr. Sametini delighted a capacity audience with their magnificent performance of piano and violin sonatas by Bach, Beethoven and Brahms, winning prolonged approval after each.

Ruth Heizer in Cosmopolitan Program

Singing of high order was delivered by Ruth Heizer, at the third recital in the Cosmopolitan's faculty series. In excellent voice, the gifted mezzo-soprano revealed impeccable enunciation, musical intelligence and consummate artistry.

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F. W. Riesberg, Liszt Pupil, Retires from Courier Staff

Having attained the 45-year mark of continuous service with the Musical Courier, Frederick W. Riesberg, senior member of the staff of this publication, has announced his retirement. As a matter of fact, Mr. Riesberg has served longer, for in 1890 he was correspondent in Buffalo, maintaining a family tradition, since he succeeded his mother in that capacity. He came to the New York office six years later.

A student at Leipsic Conservatory for three years, Mr. Riesberg studied for a similar period with Franz Liszt and also with Scharwenka in Berlin. He concertized abroad and then returned to this country. He has held positions as organist and choirmaster in New York churches, among them Calvary Baptist Church during the pastorate of the late Dr. John Roach Straton. Mr. Riesberg, who holds the A.A.G.O. degree of the American Guild of Organists, was official organist of the St. Louis Exposition and gave recitals at the Pan-American Exposition in Buffalo and the Sesquicentennial Exposition in Philadelphia. He served as accompanist and associate with many artists, among them Maud Powell and David Bispham.

Active as a teacher for many years, Mr. Riesberg conducted piano classes at the New York College of Music, in addition to his own studios in Yonkers and New York, and formerly was secretary both of the New York Music Teachers Association and the New York Manuscript Society.

F. W. RIESBERG

Washington Lauds Water Gate Events

WASHINGTON, D. C.—Climaxing the five-week summer series at the Potomac Water Gate, Lucy Monroe appeared as soloist with the National Symphony, Charles O'Connell conducting. The net proceeds went to the United Service Organizations. The first half was devoted to works of Victor Herbert, with Miss Monroe soloist, and the second to group singing.

The week previous, Dr. Hans Kindler returned to conduct the last scheduled concert of the season, and brought as guest conductor, for the opening Star-Spangled Banner and several marches, Mayor Fiorello H. LaGuardia of New York. Additional attractions were the dancers Nina Stroganova, Lilla Volkova, and Vladimir Dokoudovsky. The climax was Kindler's reading of the Tchaikovsky Fourth Symphony. He added many encores.

Earlier Erno Rapee conducted a splendidly organized program including a Beethoven Leonore Overture, the Brahms Second Symphony, and lighter works.

Soloists Score

Fray and Braggioti, duo-pianists, on July 21 shared honors with Ignatz Waghalter, conductor. The soloists captured honors and added encores. New to the concert stage here was Elsie Houston, Brazilian soprano, who gave Latin American numbers and voodoo songs with percussion accompaniment by herself. Alexander Smallens led ably the Beethoven Fifth Symphony.

Mr. Waghalter was heard on July 17 in "An Evening at the Opera," featuring Virginia Johnson, soprano, William Hain, tenor, and Abrasha Robofsky, bass-baritone.

Smallens also appeared as guest conductor on July 14, in an all-Gershwin Program. The soloists were Evelyn Swarthout, pianist, Agnes Davis, soprano, and Arthur Kent, baritone. Miss Swarthout deftly participated in the Concerto in F and the Rhapsody in Blue.

Outdoor Chamber Music Series Popular

An interesting addition to the cultural life in the Capital this summer is the Starlight Chamber Music Series in Meridian Hill Park, with the beautiful fountains as background. Credit must go to C. C. Cappel, manager, for his foresight in this venture. The Primrose Quartet offered two opening lists, augmented by the able assistance of Betty Humby, pianist, for the Schumann Quintet. The next week the Salzedo Concert Ensemble played two immensely interesting programs. Later the Perolé Quartet was introduced to Washington audiences, with the assistance of Jascha Bernstein, cellist, for the Schubert Quintet, a superb bit of work.

G. E.

Gorin Opens Outdoor Season with Portland Symphony

PORTLAND, ORE.—A vast crowd thronged the Multnomah Civic Stadium on July 21 to usher in the annual series of summer symphonies. The soloist was Igor Gorin, making his local debut, and the conductor was Paul Lemay, regular director of the Duluth Symphony, here for his second summer. The orchestra was the Portland Symphony, noticeably improved over past seasons. In the Ballad for Americans, Mr. Gorin was magnificent, ably aided by a large chorus, especially recruited.

The American note was again stressed in the second concert on July 27, when Mr. Lemay led an all-Victor Herbert program, with Helen McCartney, soprano and Walter Miesen, tenor, as soloists.

Six concerts are to be given in all during the course of the summer, all under Mr. Lemay's direction.

D. L. P.

Operas Sung at Randall's Island

The series of summer opera at Randall's Island suffered postponements due to the rainy season between early July and mid-August. Carmen was sung, after two postponements, on July 13, with Elen Longone, attractive in the title role; Mostyn Thomas, capable as Escamillo and Aroldo Lindi, satisfactory as Jose. Jeanne Hobert, Marie Waler, Harold Kravitt, Richard Wentworth, Constante Sorvino and William Alexander were other principals.

Ivan Petroff gave a dominating delineation in the title role of Rigoletto on July 20 for the United China Relief. Grace Panvini was the Gilda and Ugo Martinelli the Duke. Ardelle Warner and Renee Norton both made minor roles stand out. Luigi de Cesare, Shirley Edwards, Fausto Bozza, Sidney Morton and Mr. Kravitt completed the cast.

The operatic twins were sung on July 27 with Emelia Vergeri, Carol Cordell, Francisco Naya, Lawrence White, Mostyn Thomas, Amelia Armolli, Stefan Kozakevich and Mr. Lindi.

Traviata on Aug. 3 held a notable Alfredo in Eugene Conley, a capable Violetta as sung by Gloria Vanda and a sympathetic Germont in the person of Mr. Petroff. Flora Shennan, Sidney Morton, Miss Edwards and Messrs. Servino, Bozza, Alexander and de Cesare completed the cast.

Giuseppe Bamboschek conducted all performances with authority. The audiences were large and applausive.

K. P.

Beggar's Opera Produced at New Hope

NEW HOPE, PENNA. — Lehman Engel's production of John Gay's Beggar's Opera opened a week's engagement at Bucks County Playhouse on Aug. 11. The original text and music were used by Mr. Engel who arranged, staged and choreographed the production. Jane Pickens, Walter Cassel, Richard Hale, Wallace Acton and Dorothy Johnson were in the cast. The work will probably he presented in New York in the fall.

ERNEST McCHESNEY

and his accompanist, Paul Sargent, pause during the tenor's Western tour to visit Boulder Dam.

Huberman to Make Tour

Bronislaw Huberman, violinist, who toured Holland, Belgium, France and Switzerland during the early months of the war starts his American tour next season with an appearance in Carnegie Hall, New York, on Oct. 22. This will be his first American tour since 1933.

Ray Lev Heard at Oyster Bay

Ray Lev, pianist, played the Bach D Minor concerto with String Orchestra conducted by Sydney Baron in Oyster Bay, L. I. July 2. The concert was given for the British War Relief. Miss Lev is spending the summer at East Blue Hill, Me.

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Berkshire Festival and Music Center Lure Multitudes

(Continued from page 3)

ber of people, a knotty problem in program-making is involved. The festival, its sponsors feel, is not aimed only at the connoisseur, but also at the average music lover. That they are correct in their assumption is shown by the tremendous audiences, consisting of people from all classes.

This year the opening concert, on July 31, consisted of four works—Haydn's Symphony in G major, No. 88, Debussy's Nuages and Fêtes from the Nocturnes, and L'Après-midi d'un Faune (substituted at the last moment for Sirènes, the choral part of the Nocturnes), the Chôros No. 10 for chorus and orchestra by Villa-Lobos, and Beethoven's Fifth Symphony.

New Chorus Bows

With the exception of the Villa-Lobos work, all were old friends to the audience. The Brazilian's composition, a novelty, though heard previously in New York, was direct and telling despite its rhythmic and orchestral intricacies. It is a riot of instrumental and vocal color, of contrasts and sentiment, and is shot through with the force and glow that Villa-Lobos imparts to much of his music.

Of the other works, little need be said; all were familiar. Beethoven's Fifth had a special significance this time, however, and when the . . . — of the opening phrase was rapped out, one could sense that the audience was thinking in terms not purely of music.

This concert marked the formal debut of the Berkshire Musical Association Chorus as a festival unit. The group of 150 voices, trained by Horace Hunt, showed excellent results in the Villa-Lobos score.

On the following Saturday evening were presented Mendelssohn's Italian Symphony, Beethoven's Leonore No. 3, and the Shostakovitch Fifth Symphony. Again, all were familiar. The closest thing to a departure from the orthodox repertoire was the Shostakovitch Symphony, and Koussevitzky has played that innumerable times during the past music season, both in Boston and New York. His interpretation is quite different from that of some other conductors: Koussevitzky takes the first and last movements much faster, and glories in a minute scale of dynamics. It is fortunate that the Music Shed owns such excellent acoustics. In the last movement the conductor whipped up a tremendous climax, and the results were hair-raising. The usual ovation followed, though it must be admitted that the orchestra's performance, as in the Thursday concert, was a little below its usual standards.

Modern Scores Included

The most interesting concert of the first series was presented on Sunday afternoon, Aug. 3. It opened classically enough with Brahms' Fourth Symphony, and closed in an orthodox fashion with Rimsky-Korsakoff's Capriccio Espagnol. But sandwiched beween were two splended examples of contemporary composition — Copland's Quiet City, for trumpet, English horn, and strings, and Hindemith's cello concerto, played by Piatigorsky.

The former score was expanded from some music Copland wrote for a Group Theatre presentation of Irwin Shaw's Quiet City. It is an atmospheric and at times penetrating work, and one feels that it owns a true nostalgia that will grow with further acquaintance. It contains several terrific passages for the solo trumpet—passages that sorely taxed the soloist, Georges Mager, who nonetheless came through successfully on the whole, as did his colleague Louis Speyer on the English horn. Copland was, of course, present to take his bows.

Piatigorsky in Hindemith Concerto

Hindemith's music is a new addition to the slender list of cello concerti, having been composed in 1940 and played but once in New York. It is not one of the composer's strongest works, though there are passages of concentrated intensity. Like many of Hindemith's previous scores, it has a harmonic acerbity that carefully skirts the worst pitfalls of atonality and polytonality, pursuing a straight course of its own. There is not too much melodic interest, but the craftsmanship of the writing and the knowledge of the resources of the cello are irrefutable. The second and third movements are more interesting than the over-intellectual first. Piatigorsky proved himself complete master of the tricky bowing and fantastic stopping, and again demonstrated his superb musicianship. An audience of some 9,700 listened respectfully, and Piatigorsky, Koussevitzky, and the composer were recalled many times.

Music Center Attracts Many Musicians

It always had been Dr. Koussevitzky's ambition to combine musical education with concert giving at Tanglewood. Not until last year, however, did his dream come true. At that time 312 young students were selected, after a series of vigorous eliminations. As an illustration, of 225 who applied for the opera school this year, 16 were accepted. There are 345 students enrolled this year, most in the age group of 20-24; all are talented, enthusiastic, proud to have been selected, and eager to work.

The important thing, which sets the Center apart from most conservatories, is the fact that creation and creative interpretation are the factors stressed. Here is to be found no lecturing in harmony, no strict instrumental tutoring. Only the most advanced students are accepted—students wh already have had thorough technical training. In Koussevitzky's own words, "In six weeks we cannot hope to give fundamental courses and instruction on the same bases as they are introduced in conservatories, colleges, and music schools. What we want to give our students is constructive advice and a practical method. . . . Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths. . . ."

LEONARD SHURE,

pianist, on Aug. 9 was soloist in the B flat concerto of Brahms at the Berkshire Festival under Koussevitzky and on Aug. 14 played in the Brahms piano quartet in G minor at Ravinia Park with the Budapest Quartet.

And what a faculty there is to spur the students on! An innocent observer strolling into the Administration Building at Tanglewood at about 8 in the morning might see a posted schedule of classes and determine to sit in at a few. But what to do? Should he attend Mr. Dufresne's solfège class in the studio or Miss Wolff's class in the barn? Or perhaps it might be preferable to wait until 9 o'clock for Hindemith's composition class in the club house or attend Mr. Chapple's advanced orchestra rehearsal in the chamber music hall. Then there is Piatigorsky's chamber music at the Lenox Library, and that is a very pleasant walk. Our observer does not know what to do, especially since Mr. Copland's class in the main house will shortly start, and he does not wish to miss the opera dramatics at the theatre where Messrs. Graf, Goldovsky and Rychtarik hold forth, or Mr. Woodworth's and Mr. Ross' choral conducting classes in the barn. Or maybe it would be wiser to wait until afternoon, and attend Dr. Koussevitzky's conducting class, or listen to lectures by Archibald T. Davison, Howard Hanson, or Carleton Sprague Smith. Also worthy of attendance would be the classes of Putnam Aldrich, Malcolm Holmes and Leo Schrade.

There is opportunity, too, for outdoor exercise, for the visitor may elect to go swimming, where one will usually find a group of students who have the morning free. Many students also find relaxation in the country dances held several times a week under the direction of May Gadd.

New Structures Rise

This summer is beginning to show the fruition of last summer's start. New acquisitions at Tanglewood include studios for individual practice, a new theatre, and a new chamber music hall. The theatre seats well over 2,000, has a large and splendidly equipped stage, and boasts of superb acoustical properties. Here the public is able to see the productions of the students in the operatic department. Most outstanding among these programs were the two performances of Mozart's Così fan tutte on Aug. 12 and 13. (Not only are the singers and conductors trained musically, but they are required to do work in eurythmics and movement, under the direction of Eric Hawkins.) There are also frequent recitals, open to the public, in the chamber music hall and in the Music Shed, where E. Power Biggs gave an organ recital on Aug. 5.

Students in Musical Ensembles

Every instrumental student is a member of one of the two students' orchestras, and alternates in various positions of his respective instrument. A violinist might be concertmaster during the first part of a rehearsal and find himself deep among the second violins before the period is over. The same is true of the other instrumentalists. Naturally there will ensue a deeper and more practical musicianship than ordinarily would be the case.

Those students rated the best are in the first students' orchestra, which is used by Koussevitzky's conducting class, under the actual supervision of Koussevitzky himself. The second orchestra is conducted and trained by Stanley Chapple, but the auditors of Koussevitzky's class also take turns, under the supervision of Mr. Chapple. Many members of the orchestras are in Piatigorsky's and Sanroma's chamber music classes. Is it any wonder that the staid and respectable citizens of Lenox, Stockbridge, and neighboring points are often startled to see apparently sane young men and women walking blindly through the streets, gesticulating or humming wildly in the throes of creative work?

Not the least valuable part of the students' training comes from association with the experienced members of the Boston Symphony Orchestra.

Rabinoff Will Direct People's Opera in New York

Max Rabinoff announces that a real estate syndicate which last year bought Mecca Temple and Shrine Temple, in the building fronting on West Fifty-fifth and Fifty-sixth Streets, New York, will transform the structure into an opera house seating 3,464 and an art community center.

The eight-story Shrine Temple Building on Fifty-sixth Street will be changed into a twelve-story building to be known as the People's Art Center, with twelve halls, each seating from 800 to 1,200.

The twelve-story Mecca Temple on West Fifty-fifth Street will be made into the Cosmopolitan Opera House. Probably by next season, Mr. Rabinoff announces, the Cosmopolitan Opera Company, of which he will be general director, will give there a season of popular-priced opera, emphasizing works in English and the modern dance. The alterations are scheduled for completion in October.

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"Time To Begin English Opera Is Now", Says Soprano

The situation is now at hand to test finally whether American audiences will support opera in English, in the opinion of Hilda Burke, blonde and personable soprano of the Metropolitan Opera.

"Personally I feel willing to forecast the result," Miss Burke asserted. "I know from my own experience that our audiences want singing to be in English. But for those who believe this country should be above such chauvinistic feelings, as they call them, I can only say, 'let's try the experiment.'

"As a matter of fact, it has already been attempted in some of the so-called smaller cities and proven decidedly successful. But our main centres of opera have held to the old tradition, a tradition which is somewhat unfair to our artists as well as to the supporting public. Perhaps they have had the best intentions and perhaps their reasons have been justified to some extent. But they should be willing to go along with an all-out experiment this time.

"It is only a question of time, I think, when German and Italian operas, sung in those languages, will feel the effect of the war insofar as this country is concerned. Are we to drop them from repertoire entirely or present them in English?

"When I said the present system is unfair to our artists, I meant that, because we present the standard repertoire in its original language, many foreign artists sing them in their own tongues. When they are engaged in Germany, they must learn the roles in German, or if the operas are sung in Italy, in Italian. And they think nothing of it. But our American artists have to learn the roles in both languages in order to get engagements abroad.

"Last fall I sang Faust in English at Rochester. The will of the late George Eastman provided for operatic performances, with the stipulation that the works be presented in English. We had members of the Metropolitan Opera in our cast, so that it is absurd to say that a first-line artist cannot sing a standard work in English. They have proved otherwise.

"In Chicago, the same thing occurred. In Rochester we gave Butterfly also and in Chicago, Gianni Schicchi, both in English. Of course, here in New York we have heard The Bartered Bride, in English.

Getting English Words Across

"And I differ with those who say that singing in English is difficult and the audience would not understand it, anyway. That is absurd. There is a way of singing English, projecting it, so that audiences can hear every word. I am an American, born and trained in Baltimore, but I took special lessons in singing English before I did any role in this language. Other artists could do the same thing."

Miss Burke related that on her tours she included operatic arias in English—"and the audiences ate them up because they could understand the words." She declared that in the smaller towns and cities, audiences want the best in music and she had found that the word "Metropolitan" was keenly appreciated. Audiences everywhere insisted that Metropolitan artists be included on their concert courses, Miss Burke found.

At the moment she has six roles in English in her repertoire, the others including Cavalleria Rusticana, Pagliacci and Il Trovatore. Already, she pointed out, requests have come to her to omit German songs from her concert programs.

Miss Burke revised the usual procedure in attaining operatic stature. Instead of making her debut abroad, she made her bow in opera in Chicago and later went abroad before joining the Metropolitan. There, she said, she had found great interest in American artists.

Miss Burke is planning to take a real vacation this summer, because, as she put it "for the last two years I have had just 10 days to myself." In September she starts another long tour prior to rejoining the Metropolitan. Between Metropolitan appearances, she will fulfill concert dates and, after the season, continue to appear in recitals.

Miss Burke was heard last season at the Robin Hood Dell in Philadelphia, and with the St. Louis Opera, then went to Puerto Rico for the opera festival and came back to this country for six weeks of touring before the Metropolitan opened. Concert engagements were interspersed with opera, and then she toured with Edward Johnson's organization. Appearances in Mexico and as far West as Arizona kept her busy until just before June 15, when she started her "vacation." She admitted that even this rest period will be interrupted for an appearance on the Ford Hour and a concert in Monteagle, Tenn., "which is really a postponed engagement."

In October, Miss Burke returns to Rochester for opera. Between that time and rejoining the Metropolitan (for her seventh season), she will be heard in Kingsport, Tenn., Moultrie, Ga., Ponca City, Okla., and Blackstone, Va., as well as appearing as soloist with the Trenton (N. J.) Symphony.

H. A. S.

Photo by De Bellis

HILDA BURKE

Leo Podolsky at Texas M.T.A. Convention

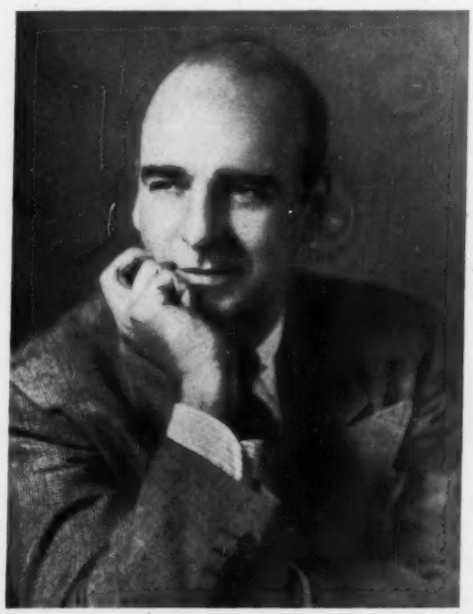
CHICAGO.—Leo Podolsky, concert pianist and lecturer, was featured at the twenty-eighth convention and student conference of the Texas Music Teachers' Association at Wichita Falls. Besides being sole judge in the advance piano students' contests, Mr. Podolsky read a paper on repertoire at one of the forums and played two piano groups at the closing banquet.

Ignaz Friedman in Australia

Ignaz Friedman, pianist, according to word received by friends here, is making his permanent home in Valcluse, Sydney, Australia. Forced to leave his home at Siuzzi, Italy, he has been in Australia for a year teaching a master class, concertizing and recently giving six weekly broadcasts. He has just published three piano works and a piano arrangement of Mendelssohn's String Quartet.

Lilias MacKinnon Gets Post

PEORIA, ILL. — Appointment of Lilas Mackinnon, Scottish pianist, writer and lecturer as assistant professor of piano at the College of Music of Bradley Polytechnic Institute has been announced by Halsey Stevens, director.



NORMAN CORDON,
bass-baritone of the Metropolitan Opera, following appearances on tour with that organization and as soloist at the Ann Arbor, Mich., Festival, is enjoying a well-earned holiday at his home in North Carolina.

Photo by Blackstone Studios

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500 Bandsmen Heard At Norman Meet

Lushanya Soloist in Oklahoma Starlight Series

OKLAHOMA CITY, OKLA.—The Oklahoma Symphony Orchestra opened its series of "starlight" summer concerts, with Mobley Lushanya, Oklahoma Indian soprano, as soloist.

These concerts are part of the drive now completed for membership and support. Mrs. Roland Wright, president of the Symphony Society, has been in charge of raising a budget of $52,650 to insure the financial success of next season, when faced with curtailment of WPA funds.

A massed band concert was the climax of the recent two-week training course for state band and orchestra conductors which is held every summer on the campus of the University of Oklahoma, at Norman. These short courses, attract some 500 or more bandsmen.

JOSEPH VALENTINETTI

Valentinetti Makes Debut as Canio

Joseph Valentinetti, dramatic tenor, made his debut as Canio with the Metropolitan Civic Grand Opera Company at the New Brighton Theatre, Brooklyn, N. Y. in a recent double bill. Maestro Sommovigo was the musical and artistic director, and E. J. Santoro general manager. The cast for Cavalleria Rusticana included Luisa d'Angelo as Santuzza; Carmine Rossi, Turridu; Rocco Pandiscio Alfio; Silvia Braschini, Lola; Mary Bell-Rogan, Lucia. That for Pagliacci included Pina Sarro as Nedda; Rocco Pandiscio, Tonio; Constante Sorvino, Beppe; Eugene Morgan, Silvio, and Mr. Valentinetti, Canio. The entire performance was interesting and given with spirit and evidence of sound direction. Mr. Valentinetti is the possessor of a vibrant voice of dramatic qualities and a striking stage presence.

L. M.

Carmalita Maracci's First Tour Will Open in Denver

Carmalita Maracci, Uruguayan dancer, who has already made debuts in New York and Hollywood, will make her first transcontinental tour next season under the direction of F. C. Coppicus and F. C. Schang of the Metropolitan Musical Bureau, who were managers of the late La Argentina.

Mme. Maracci, now in Hollywood, opens her tour in Denver on Oct. 29, and will make her New York re-appearance during the Christmas holidays. Among cities in which she will appear are Los Angeles, Seattle, Tacoma, Topeka, St. Paul, Chicago, St. Louis, Pittsburgh, East Lansing, Buffalo, Philadelphia, Annapolis, Hartford, and Boston.

She will have a company of eight, with Paul Godkin as her partner.

Bruna Castagna in Opera in South American Cities

Bruna Castagna, Metropolitan Opera contralto, participated in the revival of La Favorita, which was restored for her, at the Teatro Colon, Buenos Aires on Aug. 1. Mme. Castagna sang in Trovatore and Carmen and, under Toscanini's baton, participated in Verdi's Requiem. The contralto will appear at the Teatro Municipale in Rio until Sept. 15, when she returns for concerts and another Metropolitan season.

Eleanor Steber Is Soloist at Orchestral Concerts

Eleanor Steber, Metropolitan Opera soprano, was soloist with the Toronto Symphony Orchestra, Charles O'Connell, conducting, on July 10 and appeared on the Ford Sunday Evening Hour on July 13. Miss Steber sings with Andre Kostelanetz' orchestra on Aug. 31. She is scheduled to appear next season with the New York Philharmonic-Symphony. Earlier this summer she was heard at the summer convocation of the University of Indiana, in a return engagement in her native Wheeling, W. Va. Miss Steber on Aug. 17 appears at the Mountain Choir Festival at Mt. Lake Park, Md.

Photo by Coburn
WERNER JANSSEN

Janssen Symphony Orchestra Opens Broadcast Series

Werner Janssen conducted his personally organized Janssen Symphony Orchestra of 40 musicians in the first of a series of six Standard Symphony Hour concertes on July 31 over MBS and the Don Lee Broadcasting System on the Pacific Coast.

The series, all on Thursay evenings, continues through Sept. 4 and is sponsored by the Standard Oil Company. Mr. Janssen, who has conducted many orchestras in this country and abroad, has just returned from appearance on the podium in Sao Paulo, Brazil and in Rio de Janeiro. His programs have been selected for this series "with accent on the classics and an ear to the future." The initial program featured the premiere of Civic Center, a suite by the California composer Leigh Harline. Mr. Janssen's own arrangement of Chopin's C. Sharp minor etude was also programmed.

Ewald Schindler Arrives

Ewald Schindler, former stage director of the Leipsic Grand Opera and the Deutsches Theatre in Prague and brother of the late Kurt Schindler, has arrived with his wife, the former Eleanor Nikisch, daughter of Artur Nikisch. They came here through the efforts of friends of the late conductor of New York's Schola Cantorum including Serge Koussevitzky.

Marguerite Potter Holds Summer Courses

Marguerite Potter, contralto, is holding a six weeks' course in voice at Norwich, N. Y. Lessons are given in the parish house of the Episcopal Church there and also at her cottage on Chenango Lake. Miss Potter, founder of the New York Madrigal Society, reopens her New York studios on Sept. 2.

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Ballet Russe in San Antonio Bills

Friends of Music Present Sunken Garden Events

SAN ANTONIO, TEX.—The Friends of Music presented the Ballet Russe in two performances at the Sunken Garden Theatre. Ballets for the two evenings included: Les Sylphides, Vienna—1814, Prince Igor, Swan Lake, The New Yorker, and Le Beau Danube. The orchestra was under the direction of Franz Allers. Practically no scenery was used, as nature provided a beautiful background for the theatre. Large audiences were present both evenings and their continued applause necessitated many recalls.

The Friends of Music's announced attractions for next season include Jarmila Novotna, Fritz Kreisler, Jaroff's Don Cossack Chorus, Ballet Russe and Artur Schnabel.

An excellent recital was given by a group of artist pupils from the studio of Luisa Bononcini-Lauro. Those appearing in operatic excerpts were Maria Luisa Quiroga Bene Rodriquez, Arthur Zimmerman, Paulina Rivero, Marta Perez de Parales, Margarita Villareal, Mary Jo Abrego, Rosa Rivero, Doris Meyers, Roberta Lee Sowell, Charlene Lane, Antonio Gutierrez, Carlos Ramos and Alejandro Reyes. A small orchestra of strings and piano supplied the accompaniments.

S. W.

Platoff Don Cossacks to Make Third U. S. Tour

Now on a summer tour of the West Indies, the Gen. Platoff Don Cossacks will make their third tour of the United States next season under the direction of the Metropolitan Musical Bureau. The ensemble started their current tour in the Dominican Republic, give 40 concerts in Cuba, Haiti, Trinidad, Jamaica and Martinique and then return to Mexico City for rehearsals and rest. Their American tour in October starts in the mountain states.

Photo by Arthur S. Siegel

EDWARD BREDSHALL, pianist, recently heard at the Belle Isle Concerts of the Detroit Symphony Orchestra, directed by Victor Kolar, when he played the Liszt Totentanz.

Bredshall Plays Liszt Score with Detroit Symphony

DETROIT.—Edward Bredshall, Detroit pianist and teacher, was soloist at the second in the summer series of concerts at Belle Isle shell by the Detroit Symphony under Victor Kolar. Mr. Bredshall played Liszt's Totentanz in exhilarating manner giving a technically adept reading, and being enthusiastically recalled. Mr. Kolar's orchestral numbers comprised the Glinka Russian and Ludmilla overture, Massenet's Le Erinnyes Suite and other numbers by Herbert, Grieg, Komzak.

M. N.

Detroit Pupils in Annual Concerto Concert

DETROIT.—Artist-pupils of Edward Bredshall, Detroit pianist, were heard in a concerto evening at the Art Institute. This year's program equalled in every way performances of other seasons. The youngest artist, a newcomer this year, was Eleanor Lipkin, 11, who showed promise and talent in the first movement of Beethoven's B Flat Concerto. Helen Cook gave a spirited performance of two movements of the Saint-Saens G minor Concerto. Stanley Lock, who has appeared in recitals outside of Detroit, won an ovation for his performance of two movements of the Schumann A Minor concerto which showed him to have developed mastery, conviction and authority in interpretation. Marie Joy Sanger played the Debussy Fantasie with brilliance and splendid technical command. The program closed with a dashing and effective performance of Poulenc's Concerto for Two Pianos with Evelyn Gurvitch and Mr. Bredshall as soloists. Mr. Bredshall gave highly capable assistance throughout the concert playing the orchestral parts at the second piano.

N. D.

Dougherty—Ruzicka with Kneisels

Celius Dougherty and Vincenz Ruzicka, duo-pianists, were assisted by the Kneisel String Quartet in opening the Kneisel Concert Course at Blue Hill, Me., on July 27. Marianne Kneisel directed.

Jepson, Gorin Portland Soloists

Summer Symphony Concerts Held in Civic Stadium

PORTLAND, ORE.—Summer symphony concerts in the Multnomah Civic Stadium are again in progress. The Summer Symphony Fund, Inc., is sponsoring a series of six orchestral performances on Monday nights, which opened on July 21. Paul Lemay, conductor of the Duluth Symphony is again presiding over the entire series. He appeared here in 1939.

Helen Jepson, soprano, and Igor Gorin, baritone, were the soloists. One of the performances announced was a ballet production starring Robert Irwin, Portland-born member of the Ballet Russe de Monte Carlo.

George Mackenzie is president of the body sponsoring the concerts.

Leopold Stokowski brought the 1942 version of his All-American Youth Orchestra here. It was Stokowski's first public appearance in Portland, and the Public Auditorium was packed. The concert was a gala post-season one sponsored by the Ellison-White Bureau.

D. L. P.

Ralph Pierce to Play Recital at U. of C.

Ralph Pierce, artist-pupil of Ethel Leginska, will give a program of piano music before the University of California at Los Angeles on Dec. 11. Mr Pierce appeared in recital recently at the Wilshire Ebell Club and at the Biltmore Music Room.

"Romance of Old Mexico" Production Tours

CHICAGO.—The Romance of Old Mexico, starring Greta Rubio and Col. Ricardo de Escamilla with their Charro Continental Orchestra, has been widely heard this season on tour. Music, color and drama, are fused in a novel production, including Col. de Escamilla's narrations as a soldier of fortune when a member of Pancho Villa's Dorados, Miss Rubio's singing of old and modern Mexican songs in native costumes; the Charro Orchestra, comprising pianist, trumpeter, violinist, double bass and marimba, and the dancer, Velma Montoya.

The organization plans another tour in the coming season, for which the programs will be further diversified.

COL. RICARDO DE ESCAMILLA

Photos by Sherman Trease, San Diego

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New Music Publications List Novel Items

BOOK

MORE THAN A PITCH-PIPE, by Ennis Davis. The subtitle calls this book a description of "the human, professional and business relations of the music educator to his school and community." It is well named, for the contents include a cheerful and practical outline of the attitudes which spell success in the teacher's contacts with others. The chapters bear such titles as Teaching Plus, Securing a Position, The Supervisor Meets a New Community, Structure and Authority of the School System, Plans and Schedules, Purchase of Supplies and Equipment, Correspondence and Records, Publicity, Advertising and Performances, Professional Affiliations, Degrees and Learning, and closes with a Credo for the instructor. Of particular value to young teachers about to seek new connections, it is a book that may be used with profit even by veterans. Highly recommended for the exact way in which it points to problems and their solution. There is a preface by Dr. Peter W. Dykema, editor of the New Laurel Library, of which it forms a part, and a further foreword by Glenn Gildersleeve. (C. C. Birchard & Co., Boston.)

FOR TRIO OF RECORDERS

SUITE FOR THREE RECORDERS, by Gail Kubik. The growth of the movement for recorder playing in this country makes the present work especially welcome. Mr. Kubik, among the younger American composers, has shown unusual versatility, having won both the Violin Concerto Prize and the Chicago Symphony Jubilee Award. He has contributed the cantata, In Praise of Johnny Appleseed, the documentary film score Men and Ships, and is a composer for the National Broadcasting Company and a college lecturer.

The suite, commissioned by Harold Newman, president of the American Recorder Society and produced at its festival last spring, is in three brief movements—Prelude, Plaintive Song, and Canon. Mr. Kubik writes with great facility in contrapuntal style, the first section having an animated rhythm, the second more plaintive and markedly chromatic, the last a lively movement with gaiety and energy as prime qualities. The composer has a strong sense of form, and an ability to invent effective themes. For the rapidly growing circle of recorder players, this suite is recommended as a modern item well out of the ordinary. (Hargail Recorder Music Publishers, New York.)

FOR STRING QUARTET

QUARTET IN E MINOR, by Frederick Preston Search. Four brief movements make up this musicianly work. Mr. Search's score opens with a tuneful *allegro moderato*, with use of mutes, which rises to more agitated climax; the second movement is *andante e molto calmato*, in which the upper strings trace contrapuntal patterns, while the cello has a difficult *ppp* accompaniment *sul ponticello*. Then comes a delightful *allegro scherzando* in playful style, while the final and most extensive movement, *andante con moto*, has rapid rhythmic figures at the opening, and broad statement of themes as it progresses. (Composers Press, Inc., New York.)

FOR STRING QUARTET OR STRING ORCHESTRA

THREE FOUR-PART RICERCARI by Andrea Gabrieli, edited by Hans Theodore David. A Renaissance issue of historical interest, first copied some years ago by Dr. David from the original part-books, a collection issued in 1589. Gabrieli's style is marked by more daring use of harmonic color than in many of his contemporaries. The four numbers of antique charm and contrapuntal style are here arranged as a suite. There is a foreword on interpretation, and a rare reproduction of a Lasso title-page showing an ensemble of the time. (Music Press, Inc., New York.)

ERNO BALOGH,
pianist-composer, enjoying his summer vacation at Riverton, Vt.

FOR ORGAN

SONG OF THE LONELY NJERI, by Stanley E. Saxton. An arrangement of what is styled an authentic folk-tune of the Kenya Colony, describing a maiden, Njeri, sitting alone in a beautiful garden and singing about the departure of her lover. It is almost idyllic in character but with some modern harmonic accompaniment. The arranger has maintained the folk atmosphere, the theme alternating between the upper and middle registers with occasional tempi changes before concluding on F in alt, ppp. (J. Fischer & Bro., New York.)

FOR PIANO SOLO

SUMMER TIME, from Porgy and Bess, by George Gershwin, Concert Paraphrase by Gregory Stone. The nostalgic lullaby from Gershwin's opera has been fitted with sweeping elaborations by Mr. Stone. It makes an effective short piano solo with some brilliant rapid cadenzas for the performer. The Italian tempo and expression markings seem, however, a bit on the humorless side. (Gershwin Publishing Corp.; Chappell & Co., Inc., sole selling agents.)

BACH: SELECTED COMPOSITIONS FOR PIANO, compiled and arranged by Felix Guenther. This is No. 36 of the Radio City Albums, previously commended in these columns for their interesting selection and moderate price. Here we have 27 of the master's shorter works for various instruments (even the remarkable closing chorus of the St. Matthew Passion) in piano arrangements where that has been necessary. The Capriccio on the Departure of a Favorite Brother is included. Though the series boasts little fingering, it commends itself to those who love Bach on the human, rather than the academic side. (Edward B. Marks Music Corp., N. Y.)

FIVE MINIATURES, by Charles Sanford Skilton. The recently deceased American composer is represented by a series of vivacious, rather percussive little pieces. Though there is a bit of modern harmony, it is very mild. The first of the series is particularly attractive in its gay mood and lilt. Later we are given more ambitious designs, and a slight suggestion of Bach and other classics is in the background as models. (Carl Fischer, Inc., New York.)

O, CANADA, an easy arrangement, with fingering plainly indicated, made by Maxwell Eckstein of one of the Dominion's national songs. The words are provided and the student can sing them as he plays. (Carl Fischer, Inc., New York.)

MR. AND MRS. JOSEPH A. FISCHER
photographed in Los Angeles by William Grant Still, American composer, shortly after their recent marriage. Mr. Fischer is secretary of Carl Fischer & Bro.

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FOR TWO PIANOS

CLASSIC MASTERS DUET BOOK, compiled and arranged by Leopold J. Beer. A dozen small pieces by masters of the classic and pre-classic periods include some items available usually only in more expensive editions. Besides Rameau, Couperin, Scarlatti, Handel and Mozart, there are rarities by Hässler, Krebs, Kirchhoff, Kuhnau, Kirnberger, and Marpurg. Incidentally, in this volume predominantly of short dance forms, the sprightly Tempo di Ballo of Scarlatti makes a delightful two-piano piece. (Theodore Presser Co., Philadelphia.)

FOR CELLO AND PIANO

LARGHETTO FROM THE SONATA IN D for Violin and Piano by Haydn, transcribed by Albert Spalding. Against a figured background in rapid, somewhat mournful style by the piano, the cello is given measured and tuneful passages, with a number of runs in rapid tempo for the string player. The work is attractive as a classic item and is harmonically interesting for advanced players. (Carl Fischer, Inc., New York.)

SONG COLLECTION

SONGS OF CORNELL, compiled and edited by Paul J. Weaver, chairman of the music department with the assistance of a committee of several alumni, is the latest compilation of numbers heard "far above Cayuga's waters" and should be popular among students, graduates and friends of the "Big Red Team." Mr. Weaver, in a preface, points out that many songs have been omitted previously because of privately owned copyrights. These are contained in this issue which is attractively bound and comprises 75 pages. George Louis Coleman, director of the University Band and Orchestra and Eric Dudley, director of the University Glee Club assisted in checking the music. (Carl Fischer, Inc., New York.)

SACRED CHORUSES

COLLECTION OF SACRED CHORUSES, arranged for soprano, alto and baritone, an ideal provision for young voices, especially junior choirs accustomed to this arrangement in their high school singing work, these 12 items include several "war-horses," in the repertoire of senior groups. Seasonal aspects are also considered and the entire collection is very low priced. (Harold Flammer, Inc., New York.)

CHORAL ARRANGEMENTS

FROM THE LAND OF THE SKY-BLUE WATER, by Charles Wakefield Cadman, a song popular with vocalists everywhere since it was first issued in 1909, appears in various choral editions made by William Stickles. These are uniformly effective, and include versions for SATB, SSA, SA, SAB, TTB and TTBB, each with piano accompaniment. (White-Smith Music Publishing Co. Inc., New York.)

SONGS

ACROSS THE FIELDS TO ANNE, by Emerson Whithorne, the poem being by Richard Burton. A rollicking rustic figure, apparently illustrative of the pipes of Pan, mentioned in the poem, is consistently used by the American composer in this setting depicting "stripling Will" in his courting of Anne. Marked *moderato*, the interpretative skill of the singer will add much to this brief number. (Galaxy Music Corp., New York.)

NANCY HANKS, by Katherine K. Davis, an imaginative conversation with the mother of Abraham Lincoln (the poem by Rosemary Benet) in which she asks what happened to her son after she had passed on. Spiritual idiom forms the basis for the composer's setting, the main figure repeated with slight variations to meet the meter of the poem. Her final query "Did he get on" comes *pp* as the last phrase. (Galaxy Music Corp., New York.)

LOVE IN THE WINDS, an intensely dramatic and rapidly moving setting by Richard Hageman of Richard Hovey's poem portraying a lover describing his emotion which he likens to steering through the dashing spray, bounding with the horses of the sea, welcoming the gods to fiight and surviving all rough weather because it is no hot-house orchid but hale and hearty. Mr. Hageman successfully describes this, with abandon and freedom in his setting, albeit the singer must have a wide range. (Galaxy Music Corp., New York.)

THREE SONGS by Victor Herbert, Day Is Here, Exile's Haven and The River Song, issued in separate numbers. The first two are poems of Lorraine Noel Finley. Day Is Here is in three-part form, the second section with a different setting before the first thought returns unchanged. The setting of the exile number is more brief with chromatic changes indicating the nostalgic feeling of the singer before his ship "is anchored in your blessing." (G. Schirmer, Inc., New York.)

VOLA FARFALLETTA (Little Butterfly), for high voice by Miguel Sandoval, based on Chopin's Op. 25, No. 9 etude, the voice carrying the original thought with intermittent chords providing the accompaniment. The words (original) carry the spirit of the flitting little figure which darts hither and thither and finally flies away. A good encore number for sopranos able to attain the one C in alt. (G. Schirmer, Inc., New York.)

IRISH HEART, by F. S. Converse to a poem by Charlotte B. Loring, describing the inner struggle of one who loves the Scotchmen but whose mother was Irish. The struggle between the proud, stately figure and its moving Irish counterpart, with appropriate harmonies in each instance, make this an ideal number for a male voice. (G. Schirmer, Inc., New York.)

BE NOT FAR FROM ME, O GOD, a setting of a Scriptural text by Rutger Van Woert, a sacred solo suitable for soprano, tenor or baritone for the range lies within the compass of these voices. A reiterated figure is used as a sort of supplication. The composer utilizes enharmonic changes to provide the contrasting episodes with the main thought returning as the prayer is repeated. (Chappell & Co., Inc., New York.)

SATB

A RED-BIRD IN A GREEN TREE, words and music by Roy Harris. Mr. Harris has turned out an unaccompanied work in the folk manner. The text is whimsical, the narrative line alternating between several voices, with interjections of "heigh-ho" by the chorus. It tells of gifts given on Christmas day by the "true love" and each line, adds to the number, these being all repeated each time, somewhat as in The House That Jack Built. The melody is simple and tuneful, and there is a suggestion of English country tunes. Piano part for rehearsal. (Mills Music, Inc., New York.)

SSA

GAY MINUET, arranged by Margaret Bronson from a Bach air. This three-part chorus for women's voices, with words by Margaret Bronson, is a simple arrangement that will prove an attractive lightening element to any program. The words ideally fit the melody and the minuet rhythm is nicely observed. (R. L. Huntzinger, Inc., New York, Willis Music Co., Cincinnati.)

Jeanette MacDonald's Song

Jeanette MacDonald is singing, A Little Love, A Little Kiss, published by Chappell & Co., in the motion picture production, Smiling Through.

Alan G. Langenus Named Carl Fischer Representative

Alan Gustav Langenus, former general manager of G. Langenus, Inc., and son of the noted clarinetist and teacher, Gustav Langenus, has been named educational representative in the East by Carl Fischer, Inc. He is a graduate of Rutgers University and has taught not only the clarinet but other woodwinds and brass instruments.

Indiana Teachers in 21st Meet; Band Festival Assembles Leaders

INDIANAPOLIS, IND.—The 21st convention of the Indiana Federation of Music Clubs comprising over 7,000 members was recently held in the William H. Block Auditorium. Mrs. Frank W. Cregor, president, presided at the opening sessions, which included addresses by J. H. Albershardt, Franklin Miner, and several district presidents. Music including works by Indiana composers was presented by the Mallory Singers and the Jordan-Butler Philharmonic choir. A Loyalty Through Music Crusade concert of Latin-American songs was heard. An unusual display of historical musical instruments created much interest.

Risë Stevens, Metropolitan Opera mezzo-soprano, was presented by the Indiana Matinee Musicale, in songs and arias by Strauss, Brahms, Grieg, and Mozart, creating a most favorable impression. Hans Georg Schick was at the piano and contributed solos.

Stokowski and his All-American Youth Orchestra were presented in an unusual concert at the Butler University fieldhouse. The program listed his arrangement of the Bach Toccata and Fugue in D minor; Brahms' Third Symphony; Interlude for Strings and Percussion by Roy Harris; and Wagner's Prelude and Love Death. The developing technique of the orchestra was displayed by the performance of the Harris work, while the Bach arrangement had a fascinating energy and buoyancy. The audience received each work heartily.

The fifth annual All-State Band Festival under the direction of Nilo W. Hovey of Hammond was held in this city. The dynamic standards and musical perception of the group indicates that this state must be ranked among the leaders in this field.

Sidney F. Giles, Canadian carillonneur, opened a series of concerts at the Scottish Rite Cathedral. The programs of folk songs, popular ballads, and classical airs are heard by unusually large audiences.

Fabien Sevitzky is assisting in the organization of the first Indiana All-State Youth Orchestra in Lagrange County. The local conductor will conduct rehearsals, teach sight reading classes and give lectures on symphonic music. The instruction was to culminate in an open air concert.

HERSCHELL C. GREGORY.

Rachelle Shubow Moves Studio

Rachelle Shubow, pianist, has removed her New York studio to Fifty-seventh Street. During the coming season she will again divide her time between teaching in New York and Boston.

PROFESSOR VIKTOR FUCHS,

voice specialist of New York and Philadelphia, with the cast of his production of Offenbach's The Husband at the Door, especially arranged by him. Prof. Fuchs is preparing his opera group for a series of operas to be given during the coming season.

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Baritone—Metropolitan Opera

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New York August, 1941 No. 3038

War Echoes in the Music World

While the military campaigns in Europe rumble on and the world waits breathlessly for the *dénouement*, the realm of music has its repercussions. There is no development anywhere today that does not affect us.

Thousands of artists, teachers and students from other countries find a haven in America. Our musical colony grows, new movements are set on foot.

Modern music societies and musicological groups come here for their sessions. Music schools have new, eminent names on their faculties, students swell the enrollments since they can no longer go abroad for study. Some of our young people find their musical plans deferred because of America's own military training program.

Music publishing in America, divorced from the Old World, has an independent growth.

Metals are requisitioned for defense needs—the makers of instruments fear that their costs will correspondingly rise. Even the new shortage of silk may cause difficulties in the costuming of our musical stages. Perhaps the gasoline-saving program will have its effects on the rapid plane and motor travel that has rushed musical artists from city to city on their many engagements.

A new reign of prosperity arises in the many American cities where war industries have swelled to enormous proportions. There is an influx of workers, wages increase, with consequent surpluses that may be spent for entertainment. The enterprises of musical managers are supported with new liberality. There is tendency on the part of the local committees to expand their concert courses. Similar generosity swells the coffers of our orchestras and opera companies.

America's festivals, attracting thousands who went to Salzburg in other days, have new prestige and eminence.

The United States Government seeks closer ties with the countries of Latin America, to form a cultural and defensive alliance that will be impregnable from abroad. Artists and orchestras visit the Southern continent as good-will messengers, and the art of the different countries is exchanged.

Slow in emerging but definitely taking shape is a drive to weld the people of the United States into a strong, enthusiastic nation by means of music. The other day in Washington, D. C., the keynote was struck with a combined session of symphonic music and community singing under the title "Sing, America, Sing!" We shall hear much more of this movement in the months to come.

AGMA Artists Win a Decision

The New York Court of Appeals has ruled that the members of the American Guild of Musical Artists have a right to an injunction against enforced membership in the American Federation of Musicians. The threat which hung over AGMA members was one of boycott against appearances in musical programs where union musicians were employed. The court ruled that the controversy involved was not one of union jurisdiction.

Interpretative musicians in the solo division will almost unanimously feel that there are other issues in this question than that of membership in one or the other organization. The right to free expression in music would be grievously endangered if some little group of officials were allowed to rule that eminent interpreters could not appear where their presence was desired by large and representative groups of music lovers.

Any prohibition of the sort would be to bring the musical structure of free America perilously close to the deadening routine of authoritarian nations. In time, perhaps, capricious officials might ban artists for increasingly senseless reasons—as those of race, religion, fraternal or political affiliations.

Now that the music of American composers is also to be restored to the radio channels, without bans on the basis of ASCAP membership, this country can resume the progress that has been sorely disturbed in the last year.

A Tax on National Morale

In an era of growing taxation for vital national defense, musicians are as loyal as any other part of the population. They will cheerfully accede to any rises which may take place in their income tax or surtax. They will also join with the rest of the people in paying the greatly augmented "direct" taxes on hundreds of articles which are considered in the "luxury" class.

But one levy which causes sadness to a host of musicians, teachers and students the country over is the tax on musical instruments. Many feel this penalizes the musical profession. The thing seems utterly inconsistent, somewhat as if a fireman were urgently asked to aid in putting out a blazing fire, while at the same time the water were being drained away by small leaks.

Is this an exaggerated simile? We do not think it is, nor that the function of the musician and artist in general is a trivial one in maintaining national morale, or of preparing our people for the after-years, for which teachers of music—notably in the American public schools—have aided in equipping the young.

A statement on this matter has been presented to the Ways and Means Committee of the House of Representatives relative to hearings on the tax measure's provisions. It was prepared by the Music Educators National Conference, by authority of its board of directors, Fowler Smith, president:

Cartoon by Edgar Allen, Jr.

"He used to be a magician. That's why he acts the Toreador Song with so much gusto."

"Music educators of the United States feel that inclusion of musical instruments in category of luxuries for taxation or for any other purpose is wholly inconsistent with the American faith in education.

"We believe all American citizens desire to share equitably the costs which must be incurred for defense of the American Way of Life and for our present and future security. It is not our prerogative to advise how the necessary funds shall be raised, whether by taxation or otherwise, but with all our fellow citizens we shall tighten our belts and do our best to support our government and aid the common cause. Our plea is that one hundred years of progress which has resulted in the recognition of the fine arts and especially music as among the fundamentals in the education essential to the citizens of a true democracy be not tossed into discard by a tax law which classifies music education with cigarette smoking and card playing.

"Music is an accepted factor in our national life and in the education of our children, who are to be the supporters of our country in the days ahead, when we hope present uncertainties and fears will be only shadows in the background of a glorious history. Musical instruments are essential implements in education and tools of our professional musicians. The 60,000 school children who have assembled in the National School Music Competition-Festivals held in ten regions this spring represent more than three quarters of a million students in the bands, orchestras, and choirs of our schools who have participated in district and state preliminary festivals this spring. And these thousands are only a fraction of the total number of boys and girls to whom music in school affords a vital daily experience.

"The 45,000 music educators employed by our schools and colleges, in co-operation with fellow teachers, pupils and their parents in every city and town and in rural schools, are now in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, to strengthen morale and to help build that solidarity which is essential to our well being. In the light of all this, we would be untrue to our convictions and to our obligations as public servants if we failed to direct attention to the inconsistency of imposing a luxury tax on the implements of music education and of music making. In building for the defense of our Democracy, all such tools are essential, just as are text books, tractors, war planes, or torpedoes."

We think something might be done even at this late day to show to the legislators that the making of music and the means by which it is made possible are not in any sense among the "luxuries" of the nation at a time such as the present.

Many musicians are going to the trainees' camps as entertainers with the avowed purpose of keeping high cheerfulness and courage. Among the civilian population the same kind of uplift will be deemed an increasing necessity.

Why put a mute on the inspiring and morale-lifting voice of Music, that can speak thrillingly and directly to 130,000,000 Americans?

VARIATIONS

By Leonard Liebling

Some time ago this department published some verses by Basil Swift.

As is the pernicious custom of editors from Manhattan to Mogadiscio, Mr. Variations took the liberty of changing a line or two of Mr. Swift's opus, and promptly received this admonitory letter from him, for which space is at last available:

726 N. Cherokee,
Hollywood, Calif.

My Dear Leonard Liebling:

As the poet of the curious little comic verse which you slightly misquoted last month, may I politely point to the authentic "score" and also mildly chide the manner of its first presentation.

You refer to another contributor as "Not to be outdone poetically"; just loose journalistic phraseology, no doubt, but the general context was rather epicene. May I state, that I had no intention of inciting the rivalry of any amateur. As a matter of fact, I never permit my poetry to be published in journals or papers, and this particular work was sent in by a friend, not by me. For that matter, it is certain that the other contributor never contemplated collation either. Per contra, you have on other occasions treated the offerings of casual contributors with a deference not unbefitting were it being lavished upon Mark Twains and Edward Lears.

If my poem must bestir your apparently restless sense of comparison, then I suggest you exercise this excellent faculty with legitimate aptness by comparing my ode with that by a professional American poet on the identical theme: "A Rhyme for Musicians," by E. Lemke.

Incidentally, my Rhyme is also an enigma, for it is based anagrammatically upon a comic theme by Rossini.

No bricks intended! I confess it maketh my teeth to rattle, to see my work misquoted—be it ever so slightly.

Before I close, I would like to put in my claim of the rightful ownership of the adaption: "You daren't say 'oboe' to a Goossens." This phrase I coined at London, in 1937.

Wishing the best of luck to you and to all the little Lieblings,*
Most sincerely,

BASIL SWIFT.

P. S.—Kindly print poem and letter. Thank you!

* No such luck.L. L.

A LIST RHAPSODY

Adam, Auber, Humperdinck,
Reiner, Ravel, Ricci, Fincke,
Leroux, Lortzing, Lachner, Lalo,
Glaeser, Glinka, Giordano.

Wenckel, Wenzel, Wolf—Ferrari,
Marschner, Massenet, Mascagni,
Rimsky-Korsakov, Rabaud,
Spohr, Stravinsky, Mohr, Milhaud.

Geyer, Weyer, Heyer, Will,
Pergolesi, Plomberg, Grill,
Damrosch, Dukas, Donizetti,
Flotow, Fevrier, Franchetti.

Elgar, Heller, Romberg, Reiss,
Hummel, Homberg, Himmel, Weiss.
Pfitzner Ponchielli, Wenck,
Bizet, Bartok, Schillings, Schenk.

◆ ◆ ◆

J. P. F. communicates and inquires: "The New York Times of March 23 tells a story about a violin sold by a furtive man for $5 to the owner of a curio shop. A few days later the proprietor's friend, a violinist, came to visit him, 'and as it had been a slow afternoon, Max Yormak pulled out the violin and said to his friend, "Play a little." The friend obliged, playing some Beethoven and Strauss. He finished, turned to Max and said, "I'll give you $150 for this violin." Of course it turned out that the instrument was a Guarnerius worth $10,000 and had been stolen by the man who sold it to Max.'

"Well and good, but what kind of reporting is that on the part of the newspaper fellow who wrote the story? Just what Beethoven and Strauss music did Max's friend play? Was it Beethoven's Menuet or a snatch from his violin concerto? And which Strauss was played, Johann or Richard, to say nothing of Oscar and Eduard? If Johann, which of his waltzes? If Richard, was it a fragment of the violin sonata, or passages from one of the tone-poems? The violin episodes in Heldenleben perhaps? Or Death and Transfiguration, or the Sinfonia Domestica? Honestly, New York newspaper reporting is getting to be more and more sloppy, especially for musical readers. I'm going to go back to the Police Gazette for reliable information about everything."

◆ ◆ ◆

From Irving Schwerké, now living in Cambridge, Mass., come these lines: "Peace to Paderewski's soul. I have read rather extended accounts of his career, and strangely enough there was hardly a mention (not even the name cited) of his chief teacher, Leschetizky, to whom Paderewski owed almost everything pianistically. He often admitted it, too, taking prominent part some years ago when the Professor's pupils erected a monument to him in the Vienna cemetery. Also, Paderewski supported Leschetizky's daughter (Marie-Therese) financially in gratitude for what her father had done for him.

◆ ◆ ◆

A year or so before Leschetizky's death I spoke to him in Europe about Paderewski's early lessons with him. The old man repeated what I had heard before, that he thought little of the young Pole's talent when he made the introductory audition, whose result was that Leschetizky required him to spend a couple of months with a preparatory instructor before he would accept him in his own class.

"Do you know?" Leschetizky said to me, "Paderewsky couldn't even play a C major scale properly, had stiff wrists, and stumbled over every complicated passage. It was the fault of wrong finger and hand positions and improperly trained forearms. He had been poorly taught when he was a boy and never quite got over his bad habits. He had to practise incessantly to retain agility and ease. From the moment he devoted so much time to composition and neglected his practise, his playing began to deteriorate technically.

"I was astonished at the unusual interpretations he offered me in the beginning, but after a short while I stopped correcting and trying to change his ideas. I realized his strong individuality musically, and his power to project it through the medium of the keyboard. I made him play often at my private home musicales, and always told the other students, 'Listen carefully to Ignace Jan, but don't try to do what he does—for you won't be able to do it; at least, not the same way.'

"He stayed with me about two years in all, and was willing to remain longer, but I told him to go. I could not succeed in making him an orthodox technician, and I gave up trying. However, in tone production, pedalling, and color shading, he did natural marvels which no one had to teach him. He had a genius too for piquant accentuation. But the great consistent factors in his playing were Personality with a capital P, and unfailing ability to fascinate his hearers alike in Bach, Beethoven or the Romantics.

"One day I told Paderewski, 'You needn't come for any more lessons. I have nothing more to teach you. I know that you will teach yourself whatever else is necessary for you to know. You are not the greatest pianist in the world, but you will win sensational success. Go on your way, and God bless you.'

"Shortly after, Paderewski made his Vienna debut, at a concert with Pauline Lucca, the singer. Famous as she was, the young Polish pianist completely eclipsed the veteran artist, and the public went into transports of delight over him. Next day he asked me, in all sincerity, 'Meister, was I really as good as the audience made me believe, or were they just kind to a newcomer?' I reassured him and said, 'Don't be too modest; that is never good for a public performer.' A few months later he was the rage of Paris and London, and then went on to his greatest of all triumphs, in your America."

I have not recalled the foregoing from memory. I wrote it down at the time, after leaving Leschetizky, and it is an exact copy from that record.

◆ ◆ ◆

Harry L. Honeywell (of 1215 West Peachtree Street, N. E., Atlanta, Ga.), has a remarkable collection of piano music, probably as extensive as in any private American library. Mr. Honeywell writes under recent date: "I have a pressing desire to fill one vacancy in my collection. I need two copies (with the orchestral part arranged for second piano and printed under the solo part) of Rubinstein's fifth piano concerto in E flat. There seem to be no copies available anywhere, and I thought that some might come to light for purchase, if you would be kind enough to mention my quest through your widely read Variations. I believe that Josef Lhevinne played the concerto in New York during his first year in this country. I wonder whether he would part with a spare copy if he has one?"

If any reader can help out Mr. Honeywell, please communicate with him as soon as possible.

◆ ◆ ◆

A correspondent, who must remain nameless, sends along a note from Santa Barbara, Calif., as follows: "The other day I was in Hollywood, and saw Stokowski fooling around with some sound apparatus at a certain studio. Nearby a professional technician was watching him. I asked the man *sub rosa* what he thought of 'Stokey's' abilities in that line. The questioned one whispered to me, 'As a scientist he is a fine orchestral conductor.'"

◆ ◆ ◆

Here is another Stokowski story as related by Leonard Lyons in the New York Post. To appreciate it fully one must know that Fred Waring, the bandleader, is also the head of a corporation which is making a fortune from the manufacture and sale of the Waring Fruit and Cocktail Mixer. But let Lyons speak:

Fred Waring met Leopold Stokowski, and was delighted when Stokowski greeted him effusively and said: "Mr. Waring, I can't tell you how much enjoyment you have given me this past year." . . . "Thank you so much," bandleader Waring acknowledged to conductor Stokowski, "and I feel extremely honored to hear you say that—you, above all people." . . . "Well, it's true—you've given me much enjoyment this past year," Stokowski repeated. "Every time I've had a party—every time we've sat down to a meal at my house—that Waring Mixer has been of immeasurable help to me and my guests."

◆ ◆ ◆

A couple of weeks ago I was dining at the Plaza Hotel when Horowitz and Serkin, with their wives, took a table next to mine. They did not see me, as my back was turned to them. They conversed in English and I could not avoid overhearing much of what was said. What was the conversation about? The war, the weather, American Defense, the Berkshire Festival, Stokowski's tempi? Well, it was nearly all about pianists. Ooh! Ooh! Ooh! That's one story I won't tell.

◆ ◆ ◆

Colonel Stoopnagle, radio comedian, calls a certain piano composition, "The Selude in Pray Minor."

New York's Mayor LaGuardia, who is now Home Defense Administrator, has been making platform bows with vim and vigor. When the Flushing Meadows Park was formally opened with a concert by the New York Philharmonic under Efrem Kurtz, Hizzoner was the opening speaker.

• • •

Among those at Flushing Meadows at the aforesaid concert, Simon saw a jolly assemblage at the tables which included Mr. and Mrs. William Rosenwald, sister and brother-in-law of Efrem Kurtz, the former a director of the Philharmonic; Jennie Tourel, soprano of the Paris Opera, who has appeared at the Metropolitan; Mrs. Kurtz; Mary Manning, the indefatigable pianist-scribe of the Musical Courier and others. Incidentally, the party was most enthusiastic when the players sounded that celebrated "V" symbol, the first notes of the Fifth Symphony.

• • •

Before leaving for a vacation in California, Maurice Jacquet and his charming wife gave a cocktail party at their home on Central Park South, where amidst much merriment in the jolly bar which is one of the chief attractions of their lovely apartment, one heard witty sallies from Georges Barrere, eminent flutist, and saw Marcelle Denya, soprano, and her husband, Philip Cotnareanu; A. Walter Kramer, and other notables.

• • •

Though teachers and concert and opera folk seem mostly to have hied to greener pastures for this sizzling month, Simon recently encountered some who braved the heat in town. Daniel Harris, baritone, formerly of the Metropolitan Opera and now teaching at Oberlin Conservatory, was a welcome visitor. Marie Volpe, here from Miami, Fla., was arranging some matters relative to concerts in that city next winter. Grace Adams East, the attractive virtuoso on the trumpet, breezed in to see us briefly from Pensacola, Fla., and says she will live in Lakehurst, N. J., where her husband, a Navy physician, is stationed. Antonio Lora, composer and former European correspondent of the Musical Courier, has returned to New York and tells Snooper that he will open a studio here.

Sevitzky Series With Simfonietta

PHILADELPHIA—Owing to his increased activities as conductor of the Indianapolis Symphony Orchestra, Fabien Sevitzky, founder-conductor of the Philadelphia Chamber String Simfonietta will not be able to conduct the usual series of four concerts of the latter ensemble next winter it has been announced by the board of directors. The board announced two concerts, the first on April 16 and the other, the fourteenth annual children's concert, on Apr. 18. In the simfonietta's 15th season Anis Fuleihan, Emerson Whithorne, Elliot Griffis, George McKay and Arcady Dubensky, American composers, contributed works which were commissioned.

Mr. Sevitzky, in addition to the regular series of subscription concerts, children's concerts, student programs and weekly radio broadcasts, will take the Indianapolis Symphony on a tour of 22 concerts next season as far West as St. Louis and in the East to Dartmouth College.

Carl M. Roeder Appointed Dean by Piano Teachers' Guild

Carl M. Roeder, New York piano teacher, for 14 years a member of the faculty of the Juilliard School of Music, has accepted the post of dean of the National Guild of Piano Teachers. The position is a newly created one. Mr. Roeder, a teacher for nearly 50 years, will supervise the Guild program for the annual piano auditions, held in 110 cities, and will also work with the National Membership Committee of the Guild toward establishing more uniform and specific standards throughout the country of judging the auditions.

Prior to becoming a teacher, Mr. Roeder was a concert artist. In addition to his Juilliard work, he has been head of the music department for 19 years at the Barrington School for Girls and also supervised the piano department at the Academy of the Holy Names in Albany, N. Y.

Franklin to Sing Amonasro in Aida at Convention

William Franklin, Negro baritone, will sing Amonasro in a presentation of Aida on Aug. 29 at the Nixon Theatre, Pittsburgh, as part of the convention program of the National Association of Negro Musicians in session there. The association is organizing a national opera company of Negro singers, Frederick Vajda conducting.

EDWARD DUDLEY VISITS CECIL B. DE MILLE

on the Reap the Wild Wind lot at Paramount during his visit to Hollywood. The tenor, right, travelled to Nassau, Cuba and Haiti, then made a cross-country trek, took another cruise to the Virgin Islands this summer and expects, before starting his new tour, to bicycle through New England.

JOSEPH SZIGETI

relaxes among the California redwoods. The violinist recently returned from Honolulu and has been concertizing on the Pacific Coast.

I SEE THAT

Elliott Griffis' second string quartet was presented recently over WNYC by four members of the New Jersey Chamber Music Society, Kenneth Deane, John Cataldo, Gerhard Glaubitz and Frank Fenwick.

• • •

Mary Hopple, mezzo-soprano, artist-pupil of Adelaide Gescheidt, has returned from a tour in California with the Los Angeles Operetta Company in The Chocolate Soldier with John Charles Thomas.

• • •

Amy Ellerman, contralto, is fulfilling a three-week engagement at Huntsville, Ontario, and appearing with orchestras. In the fall she makes a tour of the Dakotas and Nebraska and then returns for her first Town Hall, New York, recital in five years.

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Paul de Markey, pianist, was soloist in his Fantasia with orchestra recently over the Canadian Broadcasting Corporation. Eugene Chartier conducted.

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John Dudley, Metropolitan Opera tenor, recently was soloist with the Toronto Philharmonic Orchestra.

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Adolf Baller, pianist, was heard over WQXR on June 26 in the Mozart Concerto in C Minor, and on July 13 over the same station performed the Beethoven C Minor violin sonata with Roman Totenberg, violinist.

• • •

Ancieta Shea, soprano, sang at the Red Cross Ball in Newport, R. I., and then presented her annual Newport recital. Miss Shea appears on Aug. 17 at Rangely, Me.

• • •

Charlotte Boerner, soprano, was soloist with orchestra at the Redlands Bowl in California on Aug. 8.

• • •

Viola Philo, former Metropolitan Opera soprano, gave a concert in the Capitol Theatre, Yarmouth, N. S., to benefit the Queen's Canadian Fund.

• • •

John Corigliano, violinist who in the Stadium concerts recently played the Bruch Concerto and with Zoltan Kurthy the Mozart Concertante will be soloist with the Toronto Philharmonic Orchestra Aug. 21.

• • •

Devora Nadworney, contralto, is touring the West Coast in concert. She returns to New York in September.

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Vytautas Bacevicius, pianist and composer, who has been on a coast-to-coast tour, is spending a vacation in Northern Michigan. Mr. Bacevicius will be heard in New York early in the season.

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The Savoy Opera Guild opened a two-week season of Trial by Jury and Pirates of Penzance on July 31 at the Cherry Lane Treatre, New York, as part of their season of Gilbert and Sullivan. Bernard O'Brien, Virginia Blair, Jane Rogers, Seymour Penzer, Charles Kingsley, Diana Grey and Wells Clary are among the principals.

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Geo. Hotchkiss Street, vocal teacher, author of a treatise on singing, has been engaged for a master class for teachers and advanced students in Minneapolis, Minn., during August.

• • •

Eric Rautens has returned to New York from Havana, Cuba, where he sang the tenor solo in Beethoven's 9th Symphony.

• • •

William Hacker conducts the Lake George Symphony Orchestra on Aug. 24 at Bolton Landing, N. Y.

• • •

Maurice Eisenberg, cellist, has been vacationing in the White Mountains, N. H.

• • •

Ruth Posselt, American violinist, will play Samuel Barber's concerto on Aug. 16 with the Boston Symphony, Serge Koussevitzky conducting, at the Berkshire Festival.

• • •

Among the large audience which heard Edward Kilenyi in his recent Hollywood Bowl appearance was his father, who was listening to the young pianist for the first time in this country.

OUTSTANDING COMING MUSICAL EVENTS

CONTINUED FROM JULY

1-Aug. 16. Ravina Park Festival, Chicago.
6-Aug. 31. 68th Annual Festival, Chautauqua, N. Y.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.

AUGUST

Belle Isle concerts, Detroit, Mich.
9-13. Sigma Alpha Iota, national convention, Los Angeles, Calif.
15-17. White Sulphur Springs, W. Va., Festival.
16. Chicagoland Music Festival, Chicago.
24-29. National Association of Negro Musicians' convention, Pittsburgh, Penna.
28-31. Mozart Festival, Asheville, N. C.
31. National Gymanfa Ganu, Newcastle, Penna.

(Send data for listing to Musical Courier)

Music Schedule For New Yorkers

Juilliard Summer School Presents 19 Concerts

The 19 concerts given at the Juilliard Summer School during the current season made it possible for students to hear noted musicians without cost. The series was one of the most popular and well-attended events of the season.

The concerts were also open to the public for a subscription fee. Artists participating in the series included Sascha Gorodnitzki, pianist; Hugh Porter, organist; Harold Triggs and Joan Moore, duo-pianists; Katherine Bacon, pianist, Alton Jones, pianist; James Friskin, pianist; Charles Hackett, tenor; Sigismond Stojowski, pianist; Muriel Kerr, pianist, Mishel Piastro, violinist; Maurice Nadelle, pianist; Marcel Grandjany, harpist; Lief Rosanoff, cellist; Ernest Hutcheson, pianist, Fraser Gange, baritone; Irmgard Lehrer, recorder; Luisa Stojowski, pianist; Coenraad V. Box, pianist; Mack Harrell, baritone; Naoum Benditzky, cellist.

Leon Rothier, Metropolitan bass, served on the summer faculty. Mr. Rothier taught in 1924 at the Juilliard School of Music. He also assisted some of his colleagues, namely Caruso, Farrar, Althouse, Homer, Johnson, Crooks, Kullman and Marian Anderson.

Town Hall Award

Auditions for the New York Debut Award to an outstanding singer and instrumentalist made by the New York Madrigal Society, Marguerite Potter, founder, will be resumed Sept. 18. The concert takes place Jan. 27. Applications should be made to the Secretary, 817 Steinway Building, New York.

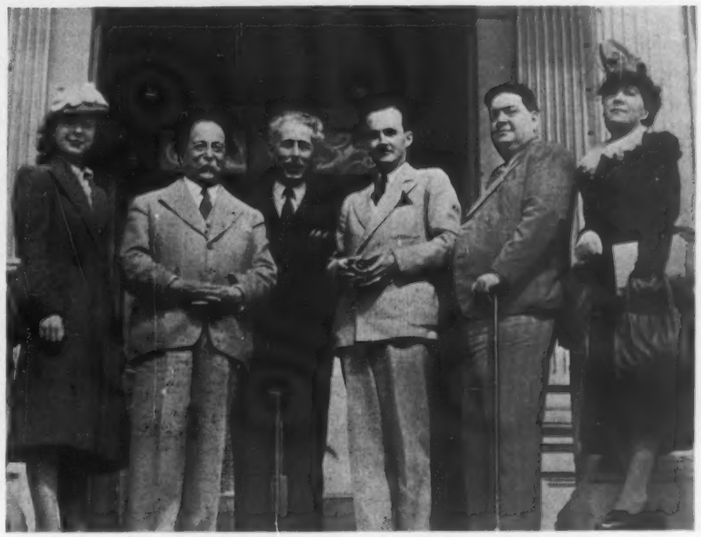
Roman Totenberg Married to Melanie Shroder

The wedding of Melanie Shroder and Roman Totenberg, violinist, took place on July 30 at the Beach Point Club, Mamaroneck, N. Y. The bride studied at the Juilliard School of Music. Mr. Totenberg is concertmaster and soloist with the New Friends of Music Orchestra.

Hans Busch Engaged for New Opera

Hans Busch has been engaged as stage director of the New Opera Company for the productions of Cosi Fan Tutte and Macbeth, at the 44th Street Theater, New York.

Summer Classes Are Popular On the Sunny Pacific Slope



E. ROBERT SCHMITZ SCHOLARSHIP JUDGES

and friends of the pianist-pedagogue who conducted a master summer session at the College of the Holy Names at Oakland, Calif. Left to right: Mrs. Monique Schmitz Leduc, who has just received an M.A. degree from Mills College for a thesis on rhythm; Pierre Monteux, conductor of the San Francisco Symphony; Mr. Schmitz; Jean Leduc, Canadian pianist and member of the Schmitz piano staff; Darius Milhaud, noted French composer; and Mrs. Germaine Schmitz, assistant to Mr. Schmitz and lecturer.

60 Pianists Attend Classes Held by E. Robert Schmitz

E. Robert Schmitz conducted a five weeks intensive summer session at the College of the Holy Names, Oakland, Calif., which was attended by more than 60 pianists representing 10 states.

In addition to regular class-work five public recitals were given. The young performers included Bernice Kipnis, Jean Leduc, Lone Evans, Eugene Gash and the duo-pianists, Betty Jane and Virginia Holman. On the programs were seldom heard compositions. An illustrated lecture by Germaine Schmitz offered unusual works.

Following the Oakland classes, Mr. Schmitz went to Canada to inspect and teach his staff of 100 piano teachers at the Institute Pedagogue. He now is holding a short series of classes in Toronto.

Gena Branscombe Initiated

EDGEWATER PARK, MISS.—Gena Branscombe, noted American composer and conductor, was made an honor initiate of Zeta Tau Alpha at the meeting of delegates here. Miss Branscombe spoke and a program of her works was presented.

Norfolk Music School Faculty Members Give Recitals

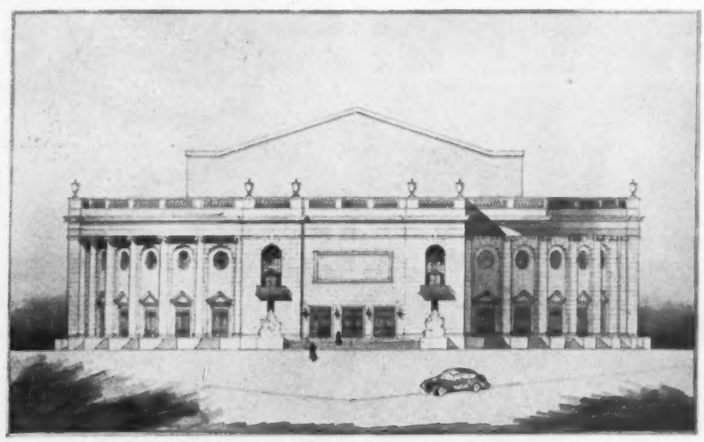
NORWALK, CONN.—The sixth and concluding concert in the series at the Norfolk Music School of Yale University was given by ensemble groups of students on Aug. 1. Bruce Simonds, pianist and director of the school, and Emmeran Stoeber, cellist, presented the penultimate program on July 25.

The school, which opened on June 23 with a capacity enrollment, presented three faculty members at the initial concert on June 27. Mr. Simonds, who is also dean of the Yale School of Music, Hugo Kortschak, violinist and conductor of the New Haven Symphony Orchestra and Mr. Stoeber opened the series.

Jacques Gordon brought his quartet here for the second program on July 4, the novelty being David Van Vactor's C major quartet. Ward Devanny, pianist, heard on July 11, presented the first performance of Dr. David Stanley Smith's second sonata. Dr. Smith is the former dean of the Yale Music School.

Orrea Pernel, English violinist, made her first appearance here on July 18 when she was heard in a sonata program with Mr. Simonds.

R. N.



ARNOLD VOLPE MEMORIAL AUDITORIUM

at the University of Miami, Fla., as seen in a preliminary study by Walter C. De Garmo, architect. The memorial building and orchestra fund of $500,000 is to be used in furthering the work of Dr. Volpe, who died on Feb. 2, 1940, after establishing the University of Miami Symphony Orchestra in 1926. Dr. Volpe was also the founder of the Young Men's Symphony Orchestra in New York, and was the first conductor of the Lewisohn Stadium Concerts.

Baccaloni's First Tour Reported Sold Out

The first American tour of Salvatore Baccaloni, basso buffo of the Metropolitan Opera, to be made next season, was sold out shortly after it was announced according to F. C. Coppicus, of the Metropolitan Musical Bureau, his management. Now in Buenos Aires for the opera season, Baccaloni returns in September to appear with the San Francisco and Chicago opera companies before rejoining the Metropolitan.

His concert tour opens on Nov. 14 when he is soloist with the Minneapolis Orchestra, under Dimitri Mitropoulos. He will be heard also in New York, Providence, Boston, Hartford, White Plains, New Brunswick, Wilmington, Philadelphia, Pittsburgh, York, Toledo, Grand Rapids, Cincinnati, St. Louis and Washington, D. C.

Bjoerling to Arrive by Clipper

Jussi Bjoerling cabled his manager, F. C. Coppicus of Columbia Concerts Corporation, on Aug. 3 from Sweden, that he would leave Lisbon by Clipper for this country on Sept. 13. The Metropolitan Opera tenor said he had tickets for his wife, his accompanist and himself.

Bjoerling was called to Stockholm in March by the serious illness of his wife. The tenor informed his manager that Mme. Bjoerling was entirely recovered and had recently attended an open-air concert he sang in Stockholm. He is scheduled to open his American tour with the San Francisco Opera Company at the end of September.

Vronsky and Babin Will Open Tour in Michigan

Victor Babin and Mrs. Babin (Vitya Vronsky) are summering at their new ranch home at Santa Fe, N. M., where the former is working on two new scores which the duo-pianists will introduce next season. Their tour opens on Oct. 14 in East Lansing, Mich., and they will be heard in Rockford, Ill.; Lexington and Danville, Ky.; Knoxville, Pittsburgh, Lincoln, Missoula, Helena, Winnepeg, Ottawa, Utica, Springfield, Bridgeport, Richmond, Cincinnati, Fort Wayne, New Orleans and Baton Rouge.

On July 17 they interrupted their vacation to appear on Bing Crosby's radio program from Hollywood.

Photo by Petrelle

BRUCE SIMONDS,

director of the Norfolk Music School of Yale University.

London Finds Successors to Queen's Hall

By HUGH LIVERSIDGE

LONDON.—Just as we have substitutes for sugar and other foodstuffs, so Londoners now have found successors for the beloved Queen's Hall, destroyed by German bombs.

One of the best of these is the Stoll Cinema in Kingsway. Originally built as an Opera House, its acoustics are perfect. The Goldsmiths Choral Union under their able conductor Mr. Haggis gave a performance in this theatre of Coleridge-Taylor's Hiawatha which had the alert and accurate qualities of their previous concerts. The soloists were Ruth Naylor, Henry Wendon and Henry Gill.

One of the less satisfactory substitutes for the Queen's Hall is that white elephant, the Albert Hall. Quite apart from its depressing Victorian aspect the acoustics, unlike those of the Queen's Hall, are not satisfactory. Surely an irony that the Germans, who in the past had a fine music tradition, should destroy the acoustically perfect Queen's Hall yet leave the Albert Hall, and that eyesore nearby, the Albert Memorial, intact.

And yet the Albert Hall is not without sentimental memories. For within its walls all the great musicians of the world have appeared. Only a few years ago—it seems like yesterday—Kreisler, Menuhin, McCormack and a host of others held thousands enthralled.

And so, as we sit in the Albert Hall this Saturday afternoon for a concert with the London Symphony and Myra Hess, our feelings are somewhat mixed.

Improving Acoustics

To improve the acoustics a large screen has been erected at the back of the orchestra—this acts as a sounding board. The first item on the agenda is an arrangement of Bach's Fugue in C Minor, transcribed by Sir Edward Elgar. Surely a better memorial to this composer could have been found than such a breach of taste and anachronistic monstrosity as this arrangement!

Next we come to the real business of the meeting—Myra Hess in Brahms' Second Piano Concerto in B flat. She plays it with her usual artistry although not always with completely adequate orchestral support. As usual, she is warmly rewarded by prolonged applause.

The last item was Beethoven's Second Symphony. Basil Cameron was the conductor.

Music at the Coliseum

And now I am in another and different hall, to hear one of a series of summer concerts with the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent. The hall in question is the Coliseum—whose name has been associated with vaudeville.

It seems that some of my colleagues are looking rather sheepish. Perhaps they are somewhat guiltily recalling other occasions when they have visited this shrine for performances of a different, and shall I say, exceedingly secular character? However, with the appearance of Dr. Sargent such phantasies are swept away—or rather give place to those created by his conducting the orchestra. The program is what British confectioners (candy shops) used to call "Mixed Varieties." Benno Moisiewitsch is the remarkably good soloist in the first Beethoven and Rachmaninoff Concertos.

Provinces Active

Apart from this London activity, the provinces are also very active in music making.

Myra Hess and Moisiewitsch have been on an extended tour with the London Symphony Orchestra. This tour was in two parts, one in February and the other in May. The first tour, as far as Miss Hess was concerned, involved a fortnight's playing. Four different concertos and a different town every day and a concert each day (sometimes two concerts in one day).

Photo by Ernest Nash

BETTY HUMBY,

pianist, who has been called "Britain's unique ambassador of good will," played the rarely heard first piano concerto of John Field, with Howard Barlow conducting the Columbia Broadcasting Symphony Orchestra, over the coast-to-coast network of that system on Aug. 3. Miss Humby and Mr. Barlow introduced the work to America about a month previously with the CBS Concert Orchestra, and it was repeated by request. Miss Humby the founder and director of the London Mozart Concerts, since coming to America recently, also appeared with the CBS Symphony under Sir Thomas Beecham.

Owing to blitzes, etc., it was very often difficult to find hotel accommodation and this sometimes meant sleeping in a different town. The orchestra had on several occasions to sleep at the stations.

The second tour was mostly in Scotland and involved some rather badly blitzed places. The audiences were tremendous everywhere and proved themselves more in need of good music than ever before. Miss Hess played at Hull, and on the following day both the hall and two of the hotels at which the orchestra had stayed were burnt out during a fierce raid. As a piece of local color, Miss Hess played in Glasgow just 3 days after Rudolf Hess arrived there!

The towns included Huddersfield, Wigan, Bolton, Rochester, Bedford, Cambridge, Ipswich, Wolverhampton, Leeds, Nottingham, Leicester, Watford, Hull, Newcastle, Sunderland, Edinburgh, Aberdeen, Dundee and Glasgow.

Curtis Quartet Increases Series at Boat Barn

ROCKPORT, ME.—Two series of four concerts were given in Capt. Eell's Boat Barn this summer by the Curtis String Quartet. Presented this year for the first time by the Chamber Music Society, Inc., the quartet added an afternoon series. Heretofore only three programs were given in the one set of concerts.

The programs were presented on July 20 and 27 and Aug. 10 and 17 in the afternoon and again at night. The first program includes the quartet of Debussy, the Concert Etude of Sinigaglia and Beethoven's Op. 18, No. 4 quartet in C minor.

Dorothee Manski as Brünnhilde in Mexico City Walküre

MEXICO CITY.—Dorothee Manski, Metropolitan Opera soprano, was hurriedly called here to sing the role of Brünnhilde in Die Walküre on July 3 when Marjorie Lawrence, her Metropolitan associate, was suddenly stricken ill.

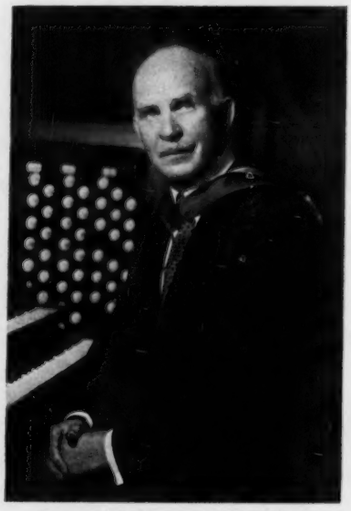
Mme. Manski was recently appointed assistant professor in the School of Music at Indiana University, Bloomington, Ind. She has been re-engaged for next season by the Metropolitan.

Primrose Quartet Starts Washington Summer Season

The Primrose Quartet on July 8 inagurated a series of outdoor chamber music concerts at the shell at Meridian Hill Park, Washington, D. C., under the sponsorship of the National Capital Parks. Their second appearance was made on July 11. Other quartets will follow. In addition to William Primrose, the ensemble includes Oscar Shumsky, Josef Gingold and Harvey Shapiro.

Eggert Cantata Premiered at San Marcos Festival

SAN MARCOS, TEX.—The premiere of Love Divine, cantata by Fred E. Eggert of Dallas, was given at the 1941 high school music festival of Southwest Texas State Teachers College with Dean H. W. Stopher of the department of music at Louisiana State University, directing the 550 voiced chorus. Ruth Bickford, soprano; Mrs. Archie N. Jones, contralto; Jasper L. Snellings, tenor; and David Griffin, baritone, comprised the solo quartet. This was the fourth annual festival. Dr. H. Grady Harlan of San Marcos College was in general charge.



DR. WARNER M. HAWKINS,

organist and choirmaster of Christ Church, Methodist, New York, takes office next month as warden of the American Guild of Organists, succeeding Dr. Channing Lefebvre.

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Photo by Vang Studio

PARTICIPANTS IN THE FINAL CONCERT OF THE BROOKLYN CHAMBER MUSIC SOCIETY

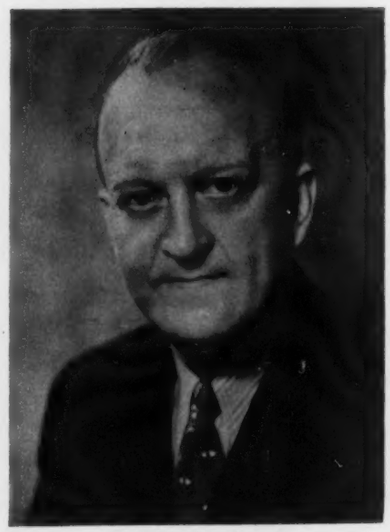
held at the Brooklyn Academy of Music. Percy Grainger, composer and pianist, was the guest artist (tenth from left in rear row). Carl Tollefsen, director of the society, is seventh from left in the same row.

Calvin M. Franklin, Columbia Concerts Executive, Passes

Calvin M. Franklin, 54, vice-president of Columbia Concerts Corporation, died on July 23, in Philadelphia, after a long illness. He is survived by his wife, Kathryn Meisle, the Metropolitan Opera contralto, and his mother.

Mr. Franklin was born in Frankfort, Penna., on July 26, 1887, the son of Alfred J. and Mary Franklin. He attended the University of Pennsylvania. In 1920-21 he joined Concert Direction Martin H. Hanson. Later he became president of the Wolfsohn Musical Bureau of New York, which was absorbed by Concert Management Arthur Judson in October, 1928. The Wolfsohn Bureau was then the oldest in the country, founded in 1884.

Mr. Franklin had many close friends among the artists with whom he was associated for so many years. Every season he combined booking activities with the annual Nelson Eddy concert tour. Last spring was the first time Eddy toured without him. The most important business deal which Mr. Franklin arranged before his final illness was the contract he signed for Risë Stevens, Metropolitan Opera mezzo-soprano, with M-G-M.



CALVIN M. FRANKLIN

Branzell Sings at Bar Harbor With Dougherty-Ruzicka

Karin Branzell, Metropolitan contralto and Celius Dougherty and Vincenz Ruzicka, duo-pianists, gave a concert at the summer lodge of Mrs. John T. Dorrance, Bar Harbor, Me., for the benefit of the British War Relief Society. Dr. Emile Enthoven was accompanist for Mme. Branzell.

Muriel Dickson to Tour and Appear with Dudley

Muriel Dickson, Metropolitan soprano, will again tour in concerts beginning in St. Louis, Oct. 17. The Scottish singer will also appear in joint recitals with John Dudley, Metropolitan tenor. Both Miss Dickson and Mr. Dudley formerly were leading artists with the D'Oyly Carte Opera Company in London.

Michael Bartlett Concludes Season, Leaves for South America

Concluding his season in this country with eight appearances at the Cincinnati Zoo, Michael Bartlett, screen, radio, concert and operatic tenor, expects to fulfill engagements in Rio de Janeiro in September. Mr. Bartlett made his bow in Cincinnati opera as Pinkerton in Madam Butterfly, repeated that performance and then sang two Manons with Grace Moore and sang twice also with her in Tosca. Mr. Bartlett was also heard on two occasions in La Traviata.

He opens his new season on Oct. 5 at the Worcester, Mass., Festival.

Edith Knox Teaching on Coast

LOS ANGELES—A large class of pupils is preparing fall programs with Edith Knox, pianist and artist teacher. Miss Knox next month takes a brief vacation and then will plan her own programs for her winter tour which takes her to Eastern and Southern cities.

Arthur Hinton Dies

Arthur Hinton, British composer, violinist and conductor, died at his home in Rottingdean, Sussex, on Aug. 11, according to a cable received here by friends. Born in Beckenham, Kent, Nov. 20, 1869, Mr. Hinton studied violin and composition at the Royal Academy in London, where later he was professor of violin. He also studied with Rheinberger in Munich and then in Vienna and Italy. His compositions included two symphonies, much chamber music and songs, two operettas, an opera, a piano concerto and a suite. He had served many times as an adjudicator in musical competitions in Canada. Mr. Hinton is survived by his widow, the pianist, Katharine Goodson who retired about a year ago when he became ill. She has been a fire warden on duty near Brighton. The couple's London home, meeting place of many noted British musicians, was destroyed by bombing and they had lately been living at their summer home in Sussex.

Weissmann Joins Faculty

Dr. Frieder Weissmann, conductor of the New Jersey Symphony Orchestra, is on the faculty of the Essex County Band and Orchestra Summer School. Jennings Butterfield is dean of the school.

Passed Away

ETTORE CAMPANA, 66, retired operatic baritone, died June 26 in Los Angeles. He was born in Italy and had toured with Caruso, as well as singing in opera and concerts in this country.

PRIMO RICCITELLI, 61, composer, best known for his one-act opera I Campagnacci, sung at the Metropolitan in 1923-4, died at Giulianova last March 27, according to recent reports from Italy. He studied at the Pesaro Conservatory under Mascagni. Other operas by him were Maria sul Monte, Madonna Oretta, and Il Capitan Fracassa.

GEORG BERTRAM, 59, European pianist and pedagogue, passed away at his home in New York on July 14 after an illness of several years. Mr. Bertram's career began at the age of 20, after having studied at Stern's Conservatory, Berlin, his home-town, with Prof. Ernst Jedliczka (exponent of the school of Rubenstein-Tchaikovsky). The pianist appeared as soloist with orchestra under Koussevitzky, Bruno Walter, Furtwängler, Leo Blech, Lamoureux, Dobrowen, and others. Mr. Bertram is survived by his sister, Kate Bertram, a vocal teacher of New York.

PAULINE ARNOUX MACARTHUR, 73, credited with having introduced music into the State prisons in New York and commended by Marshal Foch for her work in the World War, died on May 22 in New York. She is survived by two sons.

JEAN FEDER, 72, died in Bucharest on May 27 according to cables just received. Born in that city, he headed the music publishing firm bearing his name. For 10 years prior to the World War he was manager of Roumanian Opera Company and from 1903 to 1935 managed the Bucharest Philharmonic. He also presented concert series there and introduced to Roumania many noted artists including Kreisler, Elman, Heifetz, Artur Rubinstein, and Casals. His widow, a son and daughter survive.

ALBERT STURCKE, who retired last January after 53 years' service as a member of the firm of Steinway & Sons, died at his home in New York on July 2. Surviving are two sons, Albert and Robert Sturcke, and a daughter, Mrs. Pierre Salmon.

AURELIA ARIMONDI, 75, former operatic mezzo-soprano and widow of Vittorio Arimondi, operatic bass, died in Chicago on July 28. She was born in Rumania and had been heard in leading opera houses of Europe, South America and for a time at the Metropolitan Opera. She sang the role of Meg in the Milan premiere of Verdi's Falstaff. In later years Mme. Arimondi taught singing in Chicago.

FRANK E. KELLS, 56, voice teacher who assisted many motion picture and radio artists, died on June 17 at his Aurora, Ill., home. Born in New York City, he had lived in Aurora since 1917. His widow and a son survive.

FRANK DEXTER BENNETT, 70, pianist and organist and treasurer of the Plainfield (N. J.) Choral Club, died in that city on May 8. His widow, a son and a daughter survive.

ADELIN M. C. FERMIN, 74, retired teacher at the Eastman School of Music and a former singer, died in Rochester, N. Y., on May 9. Born in Holland, he came to the United States in 1910 to join the faculty at the Peabody Conservatory, Baltimore, where his pupils included John Charles Thomas.

ARTHUR F. GOODRICH, 63, playwright and author, whose drama Caponsacchi was used as the basis for the opera by Richard Hageman, died in his New York apartment. The opera was heard in Germany and Austria and at the Metropolitan in English in 1937. Three daughters and a sister survive.

RICHARD CARLE, 69, former actor and singer in leading musical comedy roles, died in North Hollywood, Calif., following a heart attack.

TALI ESEN MORGAN, 84, composer and conductor, died on June 30 in Asbury Park, N. J. In 1910 he was brought to Ocean Grove Auditorium by Walter Damrosch to train a large chorus. He remained director of music there for 17 years, during which time his choruses and the presentation of leading soloists made the summer programs notable.

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FINDS FILMS' MUSIC "UNEXPLORED"

The musical possibilities of the screen have not been completely realized, in the opinion of Dennis Morgan, tenor, now a Warner Bros. star but also a young American artist whose principal interest at the moment is a singing career.

Mr. Morgan, who expects to fulfill a concert tour this winter under WGN Concerts management, talked at length in his dressing room at the New York Strand Theatre where he was making a personal appearance in connection with his recent film.

"Few people realize, apparently," he said, "that the best composers in the world are in Hollywood creating scores. We have orchestras comparable to the best. There, too, are arrangers who are called upon to make their arrangements with speed, yet they must be complete. Not too much time can be given to rehearsing but the result must be a picture that will appeal musically as well as dramatically.

"To my mind the really big things have not yet been done with music as it concerns the screen. The screen is so intimate that it offers a great field. It is more subtle than grand opera, which is presented in the grand manner and in a large way. Furthermore, operatic things just don't go in the films."

A CAPACITY AUDIENCE HEARS DENNIS MORGAN

at Dubuque, Ia., where the radio, concert and screen tenor opened the summer series of the Dubuque Symphony Orchestra, Wendell Shroeder, conductor. More than 5,000 crowded Loras Stadium for the concert.

The tall, well-built young tenor (he admits to 6 ft. 2 in., with a weight of about 195 pounds, and looks like a football captain) also has definite ideas concerning what sort of programs should be presented in a recital.

"This experience of making personal appearances," he said, "has taught me something I won't forget, or perhaps I should say it demonstrated again what my experience in stock companies proved to me. To my mind an artist should not go before an audience with a program all arranged and literally force it down their throats. He should sing a number or two as a test. Find out the audience's reaction and be prepared to change his plans if he finds he has not 'sold' them what he planned. I love to get the reaction of an audience. An artist can very soon discover whether they will accept what he is ready to offer. But so many singers go on the stage, sing their program—understand, I mean sing it well—with an attitude of 'take it or leave it.'

"There was one singer who did not do this and who always attracted large audiences. I mean Chaliapin. John McCormack was another who sensed what his audiences wanted and gave it to them. I believe their examples should be followed. A song is a story to be told.

English May Be Interesting

"And in this connection I do not agree with those who say programs, even opera, cannot successfully be presented in English. The weakness, heretofore, has been poor translations, but this is no longer the case.

"Audiences like to know what they are hearing. Furthermore to me at least, English in a singable language despite what we sometimes hear to the contrary.

"Audiences are asking more and more of artists today, whether they be of the stage, the screen or the musical field. They are more intelligent, more acquainted with what they want. For this reason, I believe even Wagner could successfully be offered in English translations although cuts would be necessary.

"To my mind the only salvation of opera today is to present it in English."

Planned Milwaukee "Home-coming"

Mr. Morgan said he was looking forward to his summer engagements. He was scheduled to appear on June 17 with the Dubuque Orchestra and on July 8 to participate in a "home-coming" at Milwaukee. (He is a Wisconsin boy and lived for a time near Milwaukee.) On his tour this winter, he frankly prefers to be heard in the small cities first, and to give solo recitals.

Not anxious to desert the screen, Mr. Morgan said that at the moment he has no operatic aspirations; he only wants to sing. This gift he inherited from his mother and which he pursued through college, later as a church soloist where he also sang oratorios, then on the radio and in companies giving condensed versions of musical comedies, operettas and operas.

"All of this was valuable experience," he added. "It taught me how to sense what an audience wants." H. A. S.

Randall's Island Opera Series Opens with Aida

At Randall's Island, N. Y., on June 22 Verdi's Aida was heard by more than 6,000 persons. This was the first of a series of 12 Sunday night performances by the Triboro Stadium Civic Opera, Inc. The inaugural performance, with the aid of discriminating lighting and efficient electrical amplification, was a tribute to the supervision of Maurice Frank.

Mobley Lushanya, as Aida, captured the slim grace and authentic expression of the Ethiopian slave girl. Sydney Rayner, as Rhadames, Marie Powers as Amneris, and others of the cast contributed their artistry. The orchestra was under the leadership of Giuseppe Bamboschek. N. S.

MOBLEY LUSHANYA,

Indian soprano, recently sang the title role in Aida at Randall's Island, N. Y., and later was soloist with the Toronto Philharmonic, Hans Kindler directing. She sings Aida with the San Carlo Opera Company in Washington in August.

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Philadelphia Applauds Opera Rarities

Photo by William M. Rittase

LA SERVA PADRONA PRESENTED BY THE ACADEMY OF VOCAL ARTS of Philadelphia in English at an outdoor performance. Left to right, Vernon Hammond, conducting the orchestra; Blake Ritter as Pandolfo; Margaret Martin as Serpina, and Karl Sittler as Scapino. The Pergolesi work was followed, on the same evening, by a performance of Offenbach's Fortunio's Song.

PHILADELPHIA — Students of the Academy of Vocal Arts presented Pergolesi's La Serva Padrona and Offenbach's Song of Fortunio, both in English, at the estate of Mr. and Mrs. Clarence A. Warden. The latter is president of the board of directors of the Academy. In the Offenbach work the terraces and gardens in the rear of the stage were utilized. The audience numbered about 1,000.

Margaret Martin, Blake Ritter and Karl Sittler were heard in the Pergolesi score and Lauretta Carver, Blake Ritter, Doris Blake, and Richard Benson were principals in the Offenbach opera. Vernon Hammond conducted and Benno Frank was stage director.

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Three Faculty Recitals at Cleveland Institute

CLEVELAND.—Three faculty recitals will be given during the summer session of the Cleveland Institute of Music. Homer Schmitt, violin; Robert Swenson, cello, and Lawrence Stevens, piano, gave a trio program on July 2. Elizabeth Stoeckler, soprano, was heard in a song recital July 9, and on July 16 a piano recital will be presented by Beryl Rubinstein.

Student recitals are scheduled for July 30 and 31 and Aug. 2.

Arthur Loesser and Mr. Rubinstein gave a duo-piano program on June 20 at the biennial convention in Los Angeles of the National Federation of Music Clubs. Marjorie Phelps, soprano, a pupil of Mme. Nevada Van der Veer, and Marian Matousek, a pupil of Mr. Rubinstein, participated in the Young Artists Contest there.

Mary Van Kirk, contralto, winner in this year's Metropolitan Opera Auditions of the Air, received her bachelor of music degree at commencement and was soloist on June 28 with the Cleveland Summer Orchestra. Miss Phelps and Miss Matousek were soloists on July 12.

Mr. Rubinstein has announced appointment of four new faculty members. Joseph Knitzer assumes the post of head of the violin department; Leonard Rose that of the cello, and Robert McGinnis of the clarinet department. Frances Buxton will become a member of the violin faculty.

The Institute opens for the season on Sept. 15.

Ann Arbor's 63rd Choral Union Series Announced

ANN ARBOR, MICH.—Four orchestras will be heard in the 63rd Choral Union Concert Series next season, as announced by Dr. Charles A. Sink, president: the Cleveland Orchestra, under Rodzinski, Nov. 9; the Chicago Symphony, under Stock, Nov. 30; Boston Symphony, under Koussevitzky, Dec. 10; and Minneapolis Symphony, under Mitropoulos, Feb. 3. Artists to be heard in recital are: Grace Moore, soprano, Oct 22; Emanuel Feuermann, cellist, Oct. 30; Giovanni Martinelli, tenor, and Ezio Pinza, bass, Nov. 18; Robert Casadesus, pianist, Jan. 19; Joseph Szigeti, violinist, Feb. 19; Vronsky and Babin, duo-pianists, March 3. Three chamber music concerts will be given by the Roth Quartet on Jan. 23 and 24.

Photo by Ernest Nash

BENJAMIN GROSBAYNE, American conductor and head of the Music Department at Brooklyn College, New York, has prepared a paper on The Literature of Conducting, the first work by a native American accepted for publication by the London Musical Association. Mr. Grosbayne's paper includes references to some 1,500 works in many languages dating from the year 1600 to the present.

Tuthill Singers Present Work by Conductor

Several excerpts from the conductor's own oratorio, Gerontius were presented by the Tuthill Oratorio Society, James A. Brown Tuthill, conductor, at its recent concert in Carnegie Chamber Music Hall. Soloists for the program which also listed numbers from Gounod's Redemption, Parker's Hora Novissima, Gounod's Gallia, Handel's Semele, Verdi's Requiem, Haydn's Creation and the Christmas Oratorio of Saint-Saëns included Anne Bennett and Ruth Koster, sopranos; Mary Frances Lehnerts, mezzo contralto; Mary Boyd, contralto; Paul Kirk Giles, and Carl Nicholas, tenors; John Russell and Clarence Maclean, baritones; and Ray M. Johnston, bass. Alice Wightman was again at the piano.

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Dennis Morgan in Concerts on Return to Coast

Dennis Morgan, tenor, on his way back to the Hollywood motion picture studios, following a personal appearance tour, fulfilled several concert and radio engagements in the Middle West. The Warner Bros. singer made a guest appearance with the Dubuque Symphony Orchestra, in the first out-door concert in that city. More than 5,000 heard him in excerpts from Gypsy Baron, Vagabond King and The Desert Song.

Mr. Morgan was heard also on the Chicagoland Hour over WGN, his program being drawn from numbers issued in 1828 and found by the owner of a newly-purchased home there.

Karin Branzell in Maine Preparing for Tour

Karin Branzell, contralto, summering at her home, Lamoine, Ellsworth, Me., is preparing for her debut with the San Francisco Opera. Mme. Branzell while on the Coast, will be heard in two recitals and also appear with the opera company in Portland, Seattle and Los Angeles. She also will participate with the WGN Concerts' Metropolitan Opera Quartet in Vancouver, B. C., before joining the Chicago Opera and then the Metropolitan Opera. Concerts also will be on her fall schedule.

Cornish School Presents Three Mozart Operas in Cycle

SEATTLE, WASH.—Stephen Balogh, dean of music at Cornish School, announces a production of Mozart's Abduction from the Harem, in the school theatre, on July 17, 21 and 23. This will be the third in the Mozart Cycle produced by Ernst Gebert, others being The Marriage of Figaro and The Magic Flute. Ernst Gebert will conduct from the piano. A woodwind ensemble will provide accompaniment. M. N.

Herrick-Horan Recital

Sensitive musicianship and intelligent delineations of a varied program were revealed by John Herrick, baritone, in a recital at the New York studio of Harriot Eudora Barrows. Mr. Herrick gave dramatic readings of arias from Verdi's Masked Ball and Giordano's Andrea Chenier. Italian songs of Torelli, Handel and Sibella and a miscellaneous group in English completed a diversified list. Dorothy Horan, mezzo-contralto, his associate artist, showed facility of production and interpretative understanding in French, Italian and Lieder items. W. M.

Lyric Dramas Are Heard at Lake

Chautauqua Opera Schedule Lists 13 Performances

CHAUTAUQUA, N. Y.—Seven operas make up the schedule of the Chautauqua Opera Association under the artistic direction of Albert Stoessel and Alfredo Valenti. The scores selected are: The Mikado, La Traviata, Pirates of Penzance, La Boheme, The Chocolate Soldier, Barber of Seville, and Marriage of Figaro. Principals include Josephine Antoine, Susanne Fisher, Alice George, Gertrude Gibson, Leota Lane, Helen Van Loon, Vera Weikel, Joan Peebles, Pauline Pierce, Mary Frances Lehnerts, Donald Dame, Clifford Menz, Robert Stuart, Warren Lee Terry, George Britton, Gean Greenwell, John McCrae, David Otto, Hugh Thompson and John Tyers. Alberto Bimboni and Gregory Ashman will conduct the 13 performances.

A recent soloist with the Chautauqua Symphony Orchestra was Georges Miquelle, cellist, who is heard annually with that organization. He played the Saint-Saëns Concerto in A minor on Aug. 3, Albert Stoessel conducting.

Ackerman Book Accepted by New York Education Board

Irene Ackerman's book, Singing Through the Year, which she compiled for her work privately and in connection with the school system, has been accepted by the New York City Board of Education and will be placed on the book list starting with the fall semester.

Dolores Hayward Artists Heard in Operettas

Artists under the management of Dolores Hayward, who recently opened new offices in New York, have been appearing in operetta and radio this summer. Irra Petina, Metropolitan Opera mezzo-soprano, appeared in the Los Angeles Civic Light Opera Festival in The Chocolate Soldier with John Charles Thomas, her Metropolitan associate. After a week in Los Angeles, the operetta ran another week in San Francisco and then in Sacramento with added performances in San Francisco.

Francia White, lyric soprano, sang the title role in Naughty Marietta, taking a two-weeks' leave from her Monday night Telephone Hour broadcasts. With James Melton, she will be heard on Aug. 19. at the Milwaukee Shell concerts.

Eugenia Buxton, American pianist, summering in California, was to be the featured artist on Aug. 10 at the annual convention of Sigma Alpha Iota in Los Angeles. She is also rehearsing for the joint concert with the Roth String Quartet on the Cincinnati Matinee Musicale series.

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Chamber Music Rules Bay Cities

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—As usual chamber music rules supreme in the San Francisco bay region during the summer months. Twenty-three ensemble concerts, divided into three series, are scheduled for the universities of this area for the summer season; two of these series are the gift of Elizabeth Sprague Coolidge and the Coolidge Foundation.

The first course to start was that of the Budapest Quartet at Mills College. This noted and quite wonderful organization is giving two cycles, one of six programs devoted to quartets by Darius Milhaud contrasted with classic works, and another, also of six programs, devoted entirely to Beethoven. The French composer, who has just been appointed professor of music at Mills College after teaching there for the past year, is also represented in a unique series of three concerts sponsored by Mrs. Coolidge personally and devoted to chamber music by Mozart and Milhaud. This is being given at the University of California by the Pro Arte Quartet, the Woodwind Quintet of San Francisco, the violin-sonata team of Maxim Schapiro and Henri Temianka, and Milhaud himself as pianist.

The Pro Arte is also giving a Brahms cycle at Stanford University under the auspices of the Coolidge Foundation, presenting all 24 of Brahms' ensemble works in eight programs. Members of the San Francisco Symphony Orchestra and San Francisco String Quartet are assisting.

Other summer series hereabouts include the free concerts offered at the Sigmund Stern Grove on Sunday afternoons. These opened with a brilliant concert by the San Francisco Symphony under Pierre Monteux, followed by the excellent two-piano team of Livingston Gearhart and Virginia Morley. The Marin Musical Chest opened its summer season at San Rafael with the San Francisco Symphony under Edwin McArthur, and will offer the San Francisco Opera Ballet and a recital by Helen Traubel later on.

Miscellaneous events for June included a magnificent and sensationally effective concert by Leopold Stokowski and his All-American Youth Orchestra, an extremely brilliant piano recital by Jakob Gimpel, and a notable song recital by Joseph James, Negro baritone. The Composers' Forum ended its first year's activity in San Francisco with an absorbing program of chamber music by Roy Harris, including his new Preludes and Fugues for string quartet, his piano quintet and his Elegy and Dance for viola and piano.

Concert Season Closes

The local music season had a fast and furious finish, with the San Francisco Symphony Orchestra coming out in the lead. Particular highlights of the final Symphony concerts for the season were the first local performances of Arthur Bliss' brilliant Color Symphony and a lively, strong symphonic finale by Charles Jones of Mills College, as well as the colossal virtuosity of Iturbi and Menuhin as soloists, and great performances of Wagner, Beethoven, Debussy and others under Pierre Monteux's baton. The Municipal Chorus of San Francisco joined forces with the orchestra for a magnificent presentation of Beethoven's Missa Solemnis under the direction of Hans Leschke.

There was also much chamber music. The San Francisco Trio gave what was said to be the first American performance of a trio by Brahms discovered about fifteen years ago but published only in 1938, and the San Francisco String Quartet ended its season with splendid presentations of Beethoven, Boccherini and Dvorak. The Pro Arte Quartet gave a series of concerts at the University of California and Stanford. The California concerts stressed works by present and former members of the Berkeley faculty and included the first performance of an especially scintillating quartet by Arthur Bliss, a melodious and sensitive work by Charles Cushing, and the huge, rugged quartet of Ernest Bloch.

Other new music activities included the final recital in the series surveying the literature of the violin sonata given by Maxim Schapiro and Henri Temianka, presenting sonatas by Milhaud and Walter Piston. Bernhard Abramowitsch, one of the West's notable pianists, gave a remarkable historical series of three recitals.

JANET FAIRBANK, soprano, and PETER PAUL FUCHS, conductor-composer, at a picnic on Long Island. Miss Fairbank sang a group of songs at Friendship House, New York, on a program devoted exclusively to works by Mr. Fuchs. Among the compositions also heard were a string quartet and piano pieces played by the composer.

Peter Paul Fuchs Scores Heard in Recital

A program of works for string quartet, cello, piano and voice by Peter Paul Fuchs, assistant conductor of the Metropolitan Opera, was given at Friendship House, New York, on June 19. Janet Fairbank, soprano; Felix Frost and Fritz Landau, violinists; Isaac Ganz, violist; Ann Roesler, cellist and the composer at the piano, presented the program.

Piatigorsky Plays Schumann Score at Toronto "Prom"

TORONTO.—Gregor Piatigorsky, cellist, was the soloist at the June 26 concert of the Promenade Symphony Orchestra in the Varsity Arena. Mr. Piatigorsky played the Schumann concerto with his accustomed technical skill, warm tone and artistic understanding. He also offered a group of solos by Weber, Ravel, Dinicu, Debussy and de Falla with Leo Barkin at the piano.

Dr. Graham Godfrey, guest conductor opened the program with the vorspiel to Die Meistersinger. Mendelssohn's Italian symphony, Berlioz' Roman Carnival overture and Marche Hongroise and the Strauss waltz, Tales from the Vienna Woods completed the list.

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(Continued from page 4)

formance was The Six-Pence, a Gaelic tune tastefully transcribed by Newman, who also led his charming suite from The Blue Bird. Another "first" was Friedhofer's Overture to a Comedy of Manners, melodically pleasing.

Coates Conducts from Chair

Albert Coates, recuperating from influenza, conducted most of his concert on July 25 from a chair, but there was no lack of vitality in his performance. Scriabin's Prometheus was dramatically expounded, with Alexander Steinert excellent in the difficult piano part. Coates also gave first Pomp and Circumstance March of Elgar and Dukas' Apprentice Sorcerer. Jan Kiepura's lovely lyric tenor was heard resonantly in several operatic arias, a sturdy Kujawiak by Wieniawski, Rossini's Tarantella and a touching Prayer for Poland, arranged by himself from the Chopin D flat Prelude, with accompaniment by Wolfgang Rebner.

Walter on July 25 offered the Schubert Fifth Symphony, excerpts from Mozart's ballet, The Little Nothings, three Mozart German Dances, Weber's Euryanthe Overture and the Tchaikovsky Pathetique.

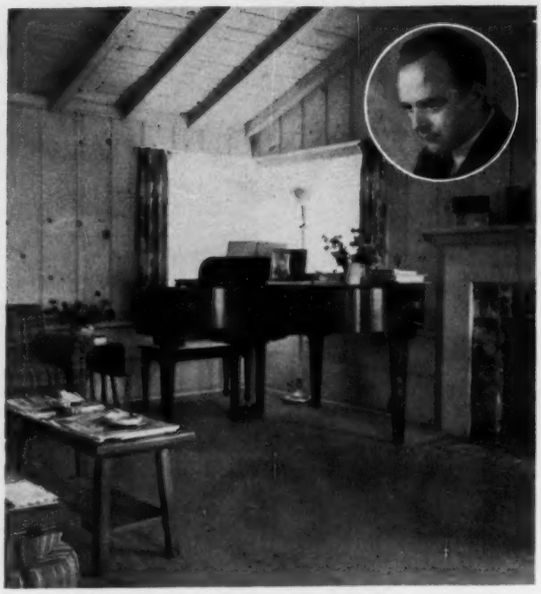
Ballet Russe in 3 Lists

The Ballet Russe de Monte Carlo showed to excellent advantage in the Bowl in three programs, two of them special events. Efrem Kurtz and Franz Allers alternated with the baton, and the audience warmly lauded Les Sylphides, Scheherazade, and Blue Danube; Les Elfes, Rouge et Noir and Vienna—1814; Swan Lake, The Bluebird, Capriccio Espagnol and Prince Igor.

Jose Iturbi shared solo piano honors with his sister, Amparo, on July 31. He offered a superb reading of the Beethoven Third Concerto while leading from the keyboard. Amparo gave a warm-toned performance of the Grieg Concerto. An intriguing novelty was Reddick's Espanharlem.

The 600th Bowl concert was given Aug. 1, with Walter conducting Mozart's Eine kleine Nachtmusik, the Haydn G major Oxford Symphony, Entr'acts from Schubert's Rosamunde, Suppé's Beautiful Galatea overture, and Johann Strauss waltzes.

Betty Hain, one-armed pianist, making her debut in the Biltmore Music Room, showed lovely tone, interpretative finesse and technical facility. An admirable presentation of the Ravel Concerto for the left hand, with Emil Danenberg, Jr., at a second piano, climaxed an interesting program.



A CORNER OF HARRY KAUFMAN'S STUDIO

at Balboa, Calif., where he has been spending his week-ends with his wife and two sons. Mr. Kaufman (inset) has been teaching and coaching in Los Angeles. He has been engaged by Nathan Abas, conductor and State supervisor, Music Project of San Francisco, to play Rachmaninoff's Second Piano Concerto in that city on Aug. 26 and the Grieg Concerto in Oakland on Aug. 29.

Contest Winner Bows in South America

Giuseppe Cusimano Heard in Buenos Aires

Giuseppe Cusimano, 17-year-old violinist of Berkeley, Calif., gave a recital on Aug. 8 in Buenos Aires under the auspices of the Lomas Reciprocal Concerts, Inc. He was selected in a contest in which the judges were Zino Francescatti and Richard Lert.

The Lomas Reciprocal Concerts, a non-profit organization, is designed to assist musicians. The current award was bestowed in accordance with a plan of Elaine Lomas, founder and president of the movement, to send a representative from the United States to the Concours Ysaye in Belgium. When world conditions prevented, Buenos Aires was selected as a gesture of Pan-American cultural exchange.

Mr. Cusimano will have his expenses paid including several weeks' stay in Buenos Aires during which he may concertize. Proceeds of his award recital will be placed in a fund in that city to be used by the exchange artist coming from there in the winter of 1942 to the United States.

GIUSEPPE CUSIMANO and ELAINE LOMAS

Miss Lomas is the founder of the Lomas Reciprocal Concerts, Inc., which aims to promote a cultural interchange with Latin America.

Photo by Max Munn Aytrey, Hollywood

HOLLYWOOD JOTTINGS

Lawrence Sommers, violinist and composer, has completed a new group of concert transcriptions for violin including a Loeilly Flute Sonata, Pierné's Entrance of the Little Fauns, a Scarlatti Capriccio and the Mozart Turkish March. His new concert version of Paganini's I Palpiti has given more life and color to the accompaniment. Sommers is devoting the summer to new composition.

• • •

Pianist Edna Gunnar Peterson, president of the Dominant Club, appeared with the Club quartet at the National Federation of Music Clubs' luncheon during its convention here. Her 11-year-old piano prodigy pupil, Robert Hunter, was signed by Columbia Pictures to appear in Blondie in Society. Miss Peterson recently resumed her concert activities with a recital in Redondo Beach, and will divide her time between playing and teaching.

• • •

Metropolitan Opera auditions winner Mona Paulee is spending the summer in Hollywood for continued vocal instruction from her teacher, John A. Patton.

• • •

The marriage of Ralph Thomas and Mrs. Mary Brittan took place recently at the Wee Kirk of the Heather in Glendale.

• • •

Russell Horton, tenor, is summering in his Hollywood home while preparing new programs for his fall tour. During the few weeks he has been here, he has fulfilled several local engagements.

• • •

Morya Dawn, 10-year-old vocal pupil of Alice Gentle, has created quite a furore by singing a mature program in a completely professional manner, proving that a competent vocalist at 10 is a rarity even among prodigies.

• • •

Rose Freedman played two compositions by George Liebling, American Toccata and Toccata in Octaves, at a recent studio recital of her teacher, Vernon Spencer. Roy Cooper shared the program, playing piano works by MacDowell, Albeniz-Godowsky, Saunders and Sibelius.

• • •

Dimitri Tiomkin, who has written scores for several Frank Capra productions, was signed by Producers William H. Pine and William C. Thomas to score Forced Landing, second of the series of aviation pictures they are making for Paramount release. Richard Arlen and Eva Gabor are co-starred.

• • •

Dorothy Ellis, well known pianist, has been presenting lecture-recitals before the Adult Education Dept. of Long Beach. On a recent program she played and analytically discussed American works by Arthur Bergh, Deems Taylor, Aaron Copland, Abram Chasins and Richard Drake Saunders, and Russian Music by Tchaikovsky, Gliere, Prokofieff, Shostakovitch and Stravinsky.

• • •

A program of 16 songs by Arthur Bergh, sung by as many young vocalists, with the composer at the piano, was given at the University of Southern California.

• • •

A new (third) string quartet by Adolph Weiss, resident composer, was introduced by the McCarthy-Peet String

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* * *

Aaron Copland's The Second Hurricane, a play opera in two acts to libretto by Edwin Denby, was produced at the Eagle Rock High School.

* * *

Three compositions of contemporary women composers were performed recently for the first time on the west coast by Rowland Leach, violinist, and Paul A. Fisk, pianist, at the Pomona Valley Musicians Club in Pomona. They were a Suite by Gisella Selden-Goth, Diary Notes by Rosalie Housman and a Violin Sonata by Rosy Wertheim.

* * *

Charles Wakefield Cadman and Marguerite Bitter have recorded the former's two-piano Dark Dancers of the Mardi Gras for Co-Art. . . . Susanna Foster will co-star with Jackie Cooper in Glamour Boy for Paramount. . . . Allan Jones has returned from a tour of Southern army camps. . . . Herbert Stothart of M-G-M Studios has received the honorary degree of Doctor of Music from the Boguslawski College of Music in Chicago.

* * *

The Beverly Hills Symphony Orchestra meets on alternate Sunday mornings, but not to give concerts. It is purely a reading or rehearsal orchestra, with no regular conductor, under the auspices of the American Society of Music Arrangers, wherein composer-members conduct their own works.

ADELE MARCUS,
American pianist, vacationing in Santa Monica, Calif., and preparing for next season's recitals.

The South Coast Music Assn. will present the annual "Concerts By the Sea" in Laguna Beach on Aug. 22, 23, 29 and 30, under Robert Hollinshead's direction. Programs include the Southern California Opera Co. production of La Traviata, the Aida Broadbent Ballet, Carlyle Scott's 60-voice Negro chorus, and the Los Angeles Women's Symphony Orchestra under Ruth Haroldson, with Irvin Talbot of the Paramount Studios as guest conductor, and Charles Wakefield Cadman, composer-pianist, and Cornelius Van Vliet, cellist, as soloists.

* * *

Dorothy Marie Wade, 17, violinist, Eula Beal, 22, contralto, and Ralph Pierce, 24, pianist, have been selected as the three outstanding young musicians to appear on U.C.L.A.'s 1941-42 concert series.

* * *

A particularly fine motion picture score is that written by Alfred Newman for the 20th-Century-Fox production of Man Hunt.

Carl Pascarella in Concert

Carl Pascarella, pianist, includes among his recent appearances an engagement as soloist at a concert given by the Stamford, (Conn.) Chorus; a program with Cesare Pascarella, cellist, at the Convent of St. Elizabeth, Elizabeth, N. J.; a three-piano work with Silvio and Isabel Scionti at the Museum of Art and Sciences, and a concert given by the Palestrina Society at Julia Richman H. S. in New York.

CHARLES EVERETT,
dramatic tenor, will give a song recital in Cambridge, Vt., on August 24.

Lois Bannerman at Rock Hill

Lois Bannerman, harpist, has added a return engagement at Winthrop College, Rock Hill, S. C., to her summer Southern tour. She appeared there on July 21.

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Heard in the Studios

Edgar Schofield

Jean Watson, contralto, will be soloist with the Toronto Philharmonic on Sept. 7. Steven Kennedy, baritone, is being heard on Henry Weber's Pageant of Melody program over WGN. Ernice Lawrence, tenor, is appearing with Fred Waring on the Chesterfield Hour. Henry Pfohl, baritone, gave a program recently at the Westminster Choir School, Princeton, N. J.

EDGAR SCHOFIELD
New York voice teacher, at the Mission Inn, Riverside, Calif. Mr. Schofield has been conducting a vocal master class in Hollywood. He reopens his New York studio on Sept. 8.

All are artist-pupils of Edgar Schofield, who has been conducting summer master classes in Hollywood. Mr. Schofield re-opens his New York studio on Sept. 8.

Carl M. Roeder

Louis Hamvas, pianist, artist pupil of Carl M. Roeder, won the $500 Betty Loeb postgraduate prize at the Juilliard Institute. Miriam Warrenoff, pianist, won the highest graduate honors. Mr. Hamvas played the Beethoven C Minor Concerto at one of the concerts at the closing exercises of the school.

La Forge-Berúmen

Frank LaForge arranged a concert on July 24 at Town Hall, Newton, Conn., to raise funds to purchase an ambulance for the British-American Ambulance Corps. The program was given by the Balladeers, the La Forge Quartet, Mary Duncan Weiman, coloratura soprano, and Mr. La Forge.

A group of pupils from the La Forge-Berumen studios, Irene Antal, soprano, and Charlotte Harris and Louise Mayhew, pianists, with Beryl Blanch as accompanist, gave a program recently at the Baptist Home for the Aged.

Summer concerts at the La Forge-Berumen Studios have been attended by capacity audiences. Varied programs have been presented by vocal and piano soloists as well as ensemble groups. Among those participating in the second to sixth programs in the series were: Margaret Morris, May Lander, Harriet Versaci, Ellen Berg, and Carlotta Franzel, coloratura sopranos; Mabel Miller Downs, Germaine Solange, Irene Antol and Mary Duncan Wiemann, sopranos; Harrison Slocum, tenor; Stuart Gracey and Edward Roberts, baritones; Constantine Callinicos, Charlotte Harris, William Schoonmaker, and Luise Mayhew, pianists; Frank Versaci, flutist; and the Balladeers. The accompanists were Beryl Blanch and Frank La Forge.

The seventh concert comprised operatic selections sung by Mabel Miller Downs, Laura La Forge, Carlotta Franzel, Susanne Henricot, Harrison Slocum and Edward Roberts. Helen Wakefield contributed piano solos.

Leon Carson

Artists from the New York studios of Leon Carson are having an active summer. Mary Dancy is contralto soloist in the quartette at the Church of the Incarnation.

Allan Gallu, tenor, is a member of the summer quartette at the Fifth Avenue Presbyterian Church; Charlotte Bieg is contralto soloist with the choir at St. Thomas' Church, and Mildred Hohner is contralto at Holy Trinity Lutheran Church.

Charles Deger, tenor, lately engaged by the Memphis Summer Opera Company, gave a concert recently in Dayton.

Maude Douglas Tweedy

Betty Thombs, singing at the West End Collegiate Church, was a recent soloist at the Radiant Theatre.

Edith Littlewood, contralto, was a recent soloist at the First Presbyterian Church, Niagara Falls, N. Y. Esther Jacobson, soprano, gave a recital at Temple Emanu-el, Haverhill, Mass., and participated in Elijah at Fort Washington Synagogue, New York. Miss Jacobson, Carolyn Proctor and Elena Elia, sopranos, with Martha Haskins, mezzo soprano, gave programs at Fort Totten and Fort Hamilton. With Giovanni Morelli, Miss Jacobson was heard in the first act of Boheme at Fort Totten with Daniel Wolf at the piano. Miss Elia and Miss Haskins had Mr. Wolf as accompanist, at their recital on the U.S.S. North Carolina. A new duet, Show Me the Light, by Mr. Wolf was on their program.

Miss Proctor gave a recital at the Nurses Residence of New York Hospital with Miss Elia, Mr. Wolf and Viliam Simek, violinist, assisting.

Virginia Packard Thomson, soprano, was a soloist in Hora Novissima at the Church in the Highlands, White Plains, N. Y., and also in Dubois' Seven Last Words there.

Raymond Otto, baritone soloist at St. James Episcopal Church, The Bronx, participated in The Crucifixion there.

Paris Asta, tenor, is soloist at the Anglican Catholic Church of St. Ingnatius, New York.

All these artists are from Maude Douglas Tweedy's studio.

Melchior in California

Lauritz Melchior, heroic tenor of the Metropolitan, motored to California for the summer. In September he flies to Alaska for a hunting trip. Mr. Melchior returns to California in October for six performances with the San Francisco Opera Company, in San Francisco, Portland, Seattle and Los Angeles. In November he sings twice with the Chicago Opera, and starts his 1941-42 concert season with a recital in Memphis Nov. 15. He returns to New York for the opening of the Metropolitan Opera in December.

Petri on Summer Staff

Egon Petri, Dutch pianist, recently named pianist in residence at Cornell University, is teaching in the summer session there. He continues in the Fall. Beginning in October, Dr. Petri will be heard in Saratoga Springs, Houghton and Elmira, N. Y.; Selinsgrove and Harrisburg, Penna.; Seattle, Wash.; Vancouver, B. C.; New Orleans; Red Springs, N. C.; Milledgeville, Ga.; Newark, N. J.; Peoria, Ill.; in solo appearances and with orchestra in Washington, D. C.; Richmond, Va.; Chicago and on Dec. 28 participates in the Busoni Memorial in New York with Dimitri Mitropoulos conducting the Philharmonic-Symphony Society.

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HARRY JOMPULSKY,

voice teacher of New York, beginning September 15 will teach in Boston on Mondays and Tuesdays of each week. Mr. Jompulsky is the teacher of Robert Hall Collins, baritone soloist in the First Church of Christ, Scientist (The Mother Church) in Boston, Mass., and Claudio Frigerio, baritone, formerly of the Metropolitan, who is now singing at the Cincinnati Zoo Opera.

Sidney Foster Returns After Dallas Visit

Sidney Foster and Mrs. Foster have returned to New York from Dallas where they were guests of Jacques Singer, conductor of the Dallas Symphony. Mr. Foster expects to make his annual appearance in New Orleans, where his debut occurred in 1930, in the fall. Other cities on his tour include San Antonio, Dallas, Detroit, Hamilton, N. Y., Yellow Springs, O., Blackstone, Va., Milwaukee and Warren, Penna., as well as Midwestern and Southwestern cities.

Artist Recital Series Planned at Ward-Belmont Conservatory

NASHVILLE, TENN.—In addition to a number of faculty and student recitals during the next academic year, the annual series of artist programs will be given, it is announced by Alan Irwin, dean of the Ward-Belmont Conservatory. Among those who will give programs are Katherine Meisle, Metropolitan contralto; E. Robert Schmitz, pianist, and Carroll Glenn, young American violinist.

The series will be opened on Oct. 2 by William Kappell, pianist. On Oct. 23 Franck Ackerman will present a color film and on Nov. 6 Earle Spicer, baritone, gives a recital.

Miss Glenn comes on Dec. 12. Following the Christmas vacation, the Graff ballet gives a dance program on Jan. 15. Mr. Schmitz will make two appearances, being heard on Feb. 13 and 14. The Tony Sarg marionettes are scheduled for March 5. Mme. Meisle concludes the series on May 7.

Brownlee Sings in Middle West

EMPORIA, KAN.—John Brownlee, Metropolitan Opera baritone, gave a recital and appeared with the chorus, at the music camp of the Kansas State Teachers College on June 28. The following night, Mr. Brownlee sang the role of Figaro in The Barber of Seville.

Following his appearances in the same role at Central City, Colo., Mr. Brownlee returns to California, where his family is living, to prepare for the San Francisco Opera season during which he sings in Boccanegra, Don Pasquale, Manon and Madam Butterfly before rejoining the Chicago Opera and the Metropolitan.

Minneapolis College Starts New Term on Sept. 8

MINNEAPOLIS, MINN.—The fall term of the Minneapolis College of Music starts on Sept. 8. The college, with a faculty of 52 artist teachers, offers a four-year course leading to degrees in all departments. A feature of the curriculum is the course in public school music for teachers and supervisors, under the direction of Peter D. Tkach assisted by Sophia Haveson. The concert hall where recitals and concerts are given by faculty and students seats 500.

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St. Louis Hails Al Fresco Opera

ST. LOUIS, MO.—St. Louis Municipal Opera, in its twenty-first annual season, is enjoying prosperity with the average attendance of capacity proportions. Productions Manager Richard Berger and his competent staff are accomplishing many fine things. The orchestra under the expert direction of Jacob Schwartzdorf is highly efficient; the scenic designing of Watson Barratt has never been more striking; the ballets arranged by Theodore Adolphus and the stage direction of Robert Ross. All are praiseworthy.

The season opened with the premier of New Orleans, latest creation of Oscar Hammerstein II and Sigmund Romberg. The production, on an elaborate scale, was viewed by several Eastern producers, one of whom has arranged for a fall production in New York. The cast was headed by Muriel Angelus, captivating in the role of Marie Sauvinet; James Newell, a fine looking and vocally excellent John Claiborne, and Ethel Levey, noted comedienne, whose Lolita was greatly applauded.

Victor Herbert's Sweethearts was revived for the second week and drew a total attendance of 70,700, which meant that nearly every performance saw people seated on the grass and in extra chairs. Cass Daly, comedienne, was the center of attraction as Clairette, her antics provoking riotous amusement. Nancy McCord was a charming Sylvia, and John Tyers, as Franz, was a welcome newcomer. Rodgers and Hart's musical comedy, Too Many Girls, which followed, was a more or less trivial effort. Various up-to-date songs and dances were taken care of by a new cast which included Margaret Adams, Frankie Thomas, Joan Edwards, Rico deSierra, Donald Burr and others.

Rudolf Friml's Firefly, another revival, was done on a magnificent scale. Scenic designer Watson Barratt produced some of the richest settings ever seen on the Municipal Opera stage; the costuming was superb. Rosemarie Brancato repeated her former success in the role of Nina with brilliant singing that called for many encores. Eric Mattson was outstanding as Jack Travers and Dorothy Sandlin's debut as Geraldine was highly successful. Helen Raymond, an old favorite was enthusiastically welcomed on her return as Mrs. Vandare. William Lynn was also welcomed back in the comedy role of Jenkins.

The Little Symphony which gives its annual series of six concerts in the Quadrangle of Washington University have had audiences growing from a beginning of some 500 to an average of 1,800, and the organization is still growing. The first concert was under the direction of Max Steindel with Samuel Mayes, first cellist of the Philadelphia Orchestra as soloist. A native St. Louisan, he was showered with applause for his faultless playing of a Haydn concerto.

The next two concerts were under Stanley Chapple's direction. Great interest surrounded his guest appearances, which showed fine sense of musicianship, and innate talent in handling the baton. Hans Lange who has officiated as conductor in former seasons, takes over at the following week's concert and will remain to finish the season.

Leopold Stokowski and his American Youth Orchestra appeared in the Municipal Convention Hall before a fair sized audience and demonstrated what expert training will do. O.C.

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Memphis Stages Popular Works

MEMPHIS, TENN.—With the production of The Pink Lady, the Memphis Open Air Theatre brought to a close its annual summer season of light opera performances in Overton Park Shell. The season was inaugurated on July 7 with DeKoven's Robin Hood. Also heard, each in a week's presentation, were Mlle. Modiste, The Fortune Teller and Rio Rita.

The entire production was under the direction of William R. Holbrooke with George S. Hirst as musical director and Victor Morley as libretto director. Artists who participated included Frances Greer, Helen Marshall, Frances Watkins, Rose Kriger, Carolyn Hunter, Charles Kemper, Bob Gay, Donald Coker, Finley Walker, Renzo Pagin, Bill Ching, Don Sparkman, J. B. Dishong, and Charles Smith. The orchestra numbered 25 musicians, with a singing and dancing chorus of 40.

Among those attending the performances was Solon Alberti, of New York, who is the teacher of Frances Watkins, Renzo Pagin, Finley Walker, Martha Coxwell, Mary Jane Watkins and Maxine Halliburton, engaged in the productions.

The productions afford opportunities to young singers to secure actual stage experience. Many Memphis singing and dance teachers co-operate and the scenery is painted by local artists. Auditions are held for both principals and chorus with Mrs. R. L. Jordan chairman of the auditions committee.

Balogh Writes Score for Roths

Erno Balogh composed a new work for the Roth String Quartet which was performed on June 12 at the University of Kansas City and on June 16 in the State University of Wyoming in Laramie. The Quartet will program the work next season on tour.

Open Air Theatre Gives Robin Hood, Mlle. Modiste and Fortune Teller

SOLON ALBERTI,

New York voice teacher, with his pupils, Finley Walker, baritone, and Frances Watkins, coloratura soprano, after the performance of Robin Hood at Memphis, above. Left, Miss Watkins, as Maid Marian, and Donald Coker, tenor, as Robin Hood. Below, Mrs. R. B. Herstein and Mrs. Robert L. Jordan, leading members of the committee for the productions of the theatre. Mrs. Herstein, third vice president, is in charge of costumes and make-up; Mrs. Jordan, first vice president, is chairman of the board of auditions.

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